



COMIX WORLD III. January 1, 1979. Copyright Clay Geerdes, Box 7081, Berk., CA 94707. World Rights Reserved. Subs: \$6 for 24 issues, 10 for 48. Back issues available. Small ads: \$5-7.50. Logo by Bob Vojtko.* After the big Christmas rush, things are always slack in comix, but there is one new title, the second volume of Larry Gonick's HISTORY OF THE UNIVERSE. This one tells about the evolution of man and subsequent problems. Very witty.* IMAGINE 4 and STAR*REACH 15 held up by printer.* Brad Foster asked me which sex slicks carried comic strips. Nearly all of them picked up on Playboy's lead. Annie Fanny began in 1962 and by the end of the sixties Penthouse was serializing Wicked Wanda and Hustler was into Honey the Hooker. Vaughn Bodé's strips appeared in Dude, Gent, and Swank, then in Cavalier. Pages by Jeff Jones were in some of the same magazines. The early men's mags did not have comic strips, mainly because they were trying to justify their existence with intellectual hype. Esquire was the first successful mag of the type, beginning in 1933. Format was the same as contemporary Playboy. Esquire later shifted to a larger format a la LIFE or CHIC. It was early Esquire Hefner imitated in 1953 when he was putting together the pilot issues of Playboy. The first

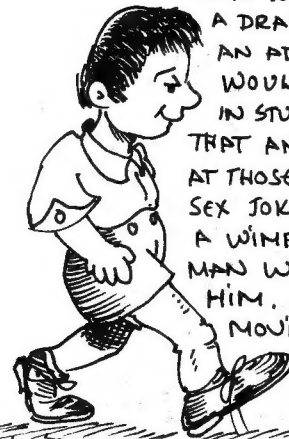
successful Esquire imitator was STAG in 1937. These early mags were full of cheesecake, full-page slick cartoons, short stories by "name" writers, and reproductions of paintings of nude women. It was Hefner and Kurtzman who broke with the anti-comics tradition. A lot of the sex slicks that don't carry comic strips today just can't afford the art rates.* An article on Bill Griffith's ZIPPY in Berkeley BARB 692 (January 4-17, 1979). Pro. Zippy as existential hero.

SUPERMAN was a law and order man all the way. After seeing the film at the North-point, I became so fascinated by this clean-cut, non-American boy from the planet Krypton that I went to Harold's Bookstore on Geary and bought, for a buck, a reprint of the original comic book, which sold in 1939 for a dime. Not only does the comic book tell the story of Superman with admirable clarity and economy — something you can't say about the movie — its opening pages provide a curious footnote to future tragedy. In the first episode, Clark Kent, in full Superman drag, captures the killer of a character named — Jack Kennedy!

SuperSchlock ~

Many critics have praised Superman because they do not give the material the same serious consideration they would that of another genre. They do not take the character seriously anymore than the writers of the film did. Evidently, they did not have confidence in Superman as a box office draw in spite of the fact that he has been a star since the early forties. Gimmicks and special effects have been used to distract the audience from a plot that is shallow, uneven, and full of tired out clichés. Everything is cut and dried in Superman. There is some excitement, but no real suspense and no sense of danger. The San Andreas fault idea was done much better in the Destroyer series in Dr. Quake. I think Superman has to be taken seriously and must face a credible villain. Hackman's Luthor is played more like The Prankster or Batman's arch-enemy The Penguin. He's such a funny, witty, and nice guy that one pulls for him to win. Superman is played as a stupid clod. Who cares if he drowns with a necklace of Kryptonite around his neck? He's played for laughs, and this is an insult to all of his fans who have followed his adventures over the years and know all of the background on him. What is Lois Lane doing living in a Manhattan penthouse apartment? What reporter can afford that? One minute Perry White is yelling at Jimmy Olsen about the \$40 a week he is paying him and a few minutes later we see him running around with a Nikon around his neck (a brand that didn't exist in Olson's time. He would not have used a 35mm camera at all in the thirties when news photographers all used graflex cameras and plate film). Clearly, the writers didn't know what time it was. If they were to update the film, why not use Morgan Edge instead of White? Why not have Lois and Clark working for television instead of the old Daily Planet? Why not deal with Clark's neuroses? As for Christopher Reeve, I thought he was funny as Kent, but badly miscast as Superman. He was always mugging, stiff, never really moving. The flying illusion was nice, but hardly enough to sustain the soap opera scenes between Kent and Lois. Dropping Lois in mid-flight was an act of sadism completely out of character for Reeve's Superman. (over)

"THAT SUPERMAN MOVIE WAS REALLY A DRAG. ONLY AN ADULT WOULD BELIEVE IN STUFF LIKE THAT AND LAUGH AT THOSE LAME SEX JOKES. WHAT A WIMP! THE BIONIC MAN WOULD TRASH HIM. WOW, IF A MOVIE EVER NEEDED DARTH VADER..."



MORE SUPER SCHLOCKOLA...

The mythology of the character which has accumulated and changed over the years should have been adhered to in the film. We all know it was Lois Lane who fell in love with and chased Superman and that he would have asked her for a date only in one of those fantasy-novels in Lois Lane. She would never have asked him what color her panties were.

As to Jerry Siegel and Joe Shuster getting credit, they did on the film, but should have gotten it on the posters and other advertising. Maybe their karma is just catching up with them. After all, they borrowed a lot of the early stuff they used in their Superman stories from Philip Wylie and Edwin Balmer and never gave those writers any credit. The concept of Superman is completely Wylie's. It was taken whole from his 1930 novel Gladiator. Incidentally, it was Wylie who thought up the fortress of solitude and it was built by Hugo Danner, the superman-gladiator, as a place to retreat from the normal world of which he could never be a part. Danner was an athlete and a lover. He was de-sexed by Siegel and Shuster to fit the kid comic concept of the thirties. The exploding planet idea came from When Worlds Collide and After Worlds Collide. I'm not putting Siegel and Shuster down for their plagiarism. As Jules Feiffer has said in The Great Comic Book Heroes: everybody was swiping from everybody else in those days. Ideas and images in the popular area were up for grabs and it is likely that Wylie and his collaborator lifted their share from the old Gernsbach pulps.

In the new Superman film, there are so many mistakes, it would take a book to catalog them all. Where was the research staff? To do this kind of Science-fiction, one has to make the unbelievable believable, and that can't be done through parody and camp. It takes a character of heroic proportions to fill that big screen, not a wimp from a soap opera or a sitcom. How can one have any real sense of danger when there is no identification with the characters? What are we to think of a man who has the accumulated knowledge of millions of years (remember those crystals in Jor-El's space ship?) yet cannot solve the simple day-to-day conflicts which confront Kent? What brilliant mind thought of opening a film with a lot of charismatic actors like Trevor Howard and Marlon Brando and Suzanna York then shifting to a lot of sitcom routines? After the destruction of Krypton, the film goes straight downhill and



6/27/79

DID YOU SEE
THAT ARTICLE
ON MELINDA
GESSIE IN
JANUARY CHIC?

OR
TRINK'S
8-PAGES IN
HEAVY
METAL
FOR JAN. 7

READ
GEORGE
METZGER'S
ANSWER
TO
STAR WARS?

IT'S
MU, A
TALE OF
ATLANTIS
AND
FLYING SHIPS.

WATCH
FOR
FEVER PITCH 3

BABY FAT 3
+
MANY OTHER
WEIRD LITTLE
COMICS IN
1979.

CIRCUS
SQUADRON
IS

\$1.25 FROM
TOM FISHER
3637 WILLIAM DR
TOPEKA, KS 66614
NICE ART. TOM
ALSO HAS
SOFT-BOILED FOR
\$1.00.

FANDOM
CIRCUS IS
125 pp FROM
RICH LISIURA
BOX 943
CLIFTON, N.J.
07015

ART-4 FROM
CHRIS ROCK
PO BOX 14
WEST PINNS,
MO. 65775
FOR ONLY
ADINE AND
A 15-CENT STAMP

FROM CLAY -
WEIRD WAITRESS
BOOKS 1 & 2
A HUNTOUR
DISCO MOUSE -
ALL FIVE FOR
\$2.00 OR \$0.45 ea.

When I started college in 1958 at San Francisco State, the Civil Rights Movement was just getting underway. As the years passed, friends of mine went South to have some adventures and misadventures in places like Selma, Alabama, and Greenwood, Mississippi. The Movement began on December 1, 1955 when Mrs. Rosa L. Parks refused to sit in the back of the bus in Montgomery, Alabama, and it ended with the murder of Martin Luther King on April 4, 1968, in Memphis Tennessee. A lot of changes took place and, however you felt about the racial situation, you'll be interested in Howell Raines' excellent book of interviews, MY SOUL IS RESTED. Raines spent several years tracking down all of the people, black and white, who were a part of this social change. All speak in their own words. The collection is now available from Bantam in paperback. \$2.95. -Clay Geerdes

Camping Out for The Grateful Dead

CHRON
12-29-78

By Katy Butler

About half a dozen devoted "deadheads" who paid \$30 a ticket, lied to their bosses and travelled thousands of miles, plan to camp for five days outside Winterland for the best seats New Year's Eve with their beloved Grateful Dead.

As they joked and drank at the corner of Post and Steiner streets, they swore it was worth it to see Winterland's last rock n'roll concert, the official funeral of an era that stopped breathing years ago.

"It's an event — the closing of Winterland," said Steve Kwartin, 21, of St. Louis, while his sleeping bag held his place near the front of the line. Behind him stretched a line of punk rockers waiting for tonight's Tubes, concert.

Others who had dumped their backpacks in front of the scruffy former wrestling hall and ice palace said they'd flown in from as far as Alaska and New York to go to the sold-out concert.

Promoter Bill Graham, who said he is closing the rock hall to devote himself to 30,000-seat coliseum events, said hundreds of deadheads from Tokyo, Miami and Boston fruitlessly pleaded in vain for tickets and said they were prepared to charter planes to get here.

"Deadheads are the people who do more than just go to concerts," explained Burke Barrett, 19, a self-professed deadhead who was nine when Haight-Ashbury bloomed and the Dead played in the street.

"They're the ones who go to both concerts when the Dead plays two dates. They're the ones who know to yell out, 'LIVING ON REDS, VITAMIN C AND COCAINE,' when the band gets to that part in 'Trucking.'"

"I know one guy who sold his van to go to the Dead concert at the pyramids in Egypt. That's dedication."

never lives up to any of the promises made by the years of advance advertising. The dressing is better than the turkey. Reeve had all the personality of one of those animatronic dolls that narrate the shows in Disneyland. Hackman clowning his way through Luthor. Compare this with the way Darth Vader terrorized the audience when he first appeared onscreen in STAR WARS. It's no wonder all we heard about SUPERMAN was how much money it was costing. In my opinion, Brando was underpaid. Everything that comes after his scenes is anti-climactic and disappointing. You know with STAR WARS the promotional stuff came after the film and people wanted it because the film was so good, but with the over-hype SUPERMAN has had for the past few years, well, how could it possibly live up to the expectations created? To me, the ad campaign sucked. "You will believe a man can fly." Nobody ever doubted that Superman could fly. SUPERMAN was cynically conceived and I found it insulting and condescending, a perversion of a fantasy I've grown up with and enjoyed. The action in this film should have transcended that of an episode of THE BIONIC MAN and it doesn't anymore than the humor is equal to that on THREE'S COMPANY. Funny, isn't it? Warner Brothers owns National Periodicals and has access to some fine comic scripters, yet they go out and hire writers who don't know the material and insult both established characters and the fans. No comic book editor would have passed on the continuity in that SUPERMAN fiasco.

**COMIX
WORLD®**



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COMIX WORLD 112. Copyright by Clay Geerdes Box 7081, Berkeley, CA 94707. Subs: \$6 for 24, \$10 for 48. Small ads \$5. Logo by Spain. This is January 15, 1979. Underground Comix are 12 years old if you date from the first ZAP. Krupp, Last Gasp, Print Mint, Rip Off Press, StarReach, Comics and Comix have all survived recessions and paper strikes and printers' hikes and the buyers (you guys out there) have proven there continues to be a market for alternative publications. Ugs developed in the seventies and were not the sixties flash-in-the-pan a lot of writers tried to dismiss. It was in the seventies that the artists learned their lessons. You have to form a studio and support one another or starve waiting for your royalty checks. You have to love drawing comics because you'll never make more than a bare living at it. You have to have a lot of patience, because you may be putting together a book in good faith only to have a fellow artist hold you up by not getting his artwork in on time. Your publisher may welch on his deal and decide not to run your book. You may think getting paid in books is groovy because everybody will love your book and want to buy a copy, then after you find that all your friends expect a free copy (signed) and the others aren't even accepted by the comic stores for trade there you are at the flea market trying to peddle a case for whatever someone will give you. You sit in your room at

the drawing board wondering where the rent is coming from and you hear from a fellow artist that some book you did five or six years ago is now going for over a hundred dollars between dealers and collectors and you threw out a box of them the last time you had to move because you couldn't find the space to store them. You get disgusted and "out of comix, man," then some guy comes along with some cash money for a quick story and you're back in with the old daydreams of fame and glory going as strong as ever. You badmouth and hate the publishers who fucked you over, conveniently forgetting the advances you took for stories you never delivered. You see the company artists from the East Coast getting the red carpet treatment at the conventions and it pisses you off when you don't even get a free meal or a hotel room. It doesn't seem to bother you that underground companies promote themselves rather than their artists or that they give damned little support to conventions designed to promote you. You hate the business of art, yet you realize that only those who make a business of art (like Steranko) ever make a decent living at it. You put down fans and fandom, yet you begin to glow a little when a fan recognizes you at a con and asks you to sign a book. Ah, what's to say. You want to stir people up, to make them happy, to move them in some way, you draw comics or write novels or make movies-- you want to make the rent and groceries regularly, you go to work on the staff of a magazine, or, better yet, you become a banker or a broker and paint watercolors in your spare time.

-Clay Geerdes

Couple of years ago the word was around that Keith Green was putting together a book designed to showcase new artists. He collected the art, but never did anything with it. J. Michael Leonard did the cover and the book will finally appear in print under the Last Gasp logo. It's called FRESH BLOOD. Those partners in weirdom, Tim Boxell and Richard Larsen have a lot of things going around this month. There's a new edition of IMAGE OF THE BEAST (the Philip Jose Farmer novel, illustrated by Boxell), NO DUCKS 2, and some fine stuff in HOT STUFF 7. I'm still waiting to see BLOOD LATHER hit print. The cover was shown at the art show at the Berkeley Comic Art Fair last September and it was really a sickie! The kind of funnybooks you can read over your granola and cranberry juice, that's what Boxell and Larsen produce. In Berkeley, we've got a punk band called PSYCHOTIC PINEAPPLE. They rehearse at a club called ASH-KENAZ and one of their members got tired of the healthy graffiti and grossed everyone out.

'Doonesbury' Stirs Them Up

Richmond, Va.

The "Doonesbury" comic strip, which this week began satirizing "Senator and Mrs. Elizabeth Taylor," has prompted at least one newspaper to disclaim responsibility for the cutting reference to Republican Senator John W. Warner, who was elected last November.

"Doonesbury" readers yesterday saw Warner dubbed a "dim dilettante who managed to buy, marry and luck his way into the U.S. Senate." The reference to Senator and Mrs. Taylor appeared Monday.

The episodes generated some hasty editorial conferences in newspapers throughout the state, but a check indicated that only the Richmond Times-Dispatch added editorial comment to the strip.

The newspaper printed "An Explanation" below the feature to warn that "parts of it will be offensive to some of our readers. The editors find some of the comments of questionable taste."

The strip's cartoonist, Pulitzer Prize winner Gary Trudeau, told the Charlottesville (Va.) Progress he feels the nature of his work demands that he provide no editorial comment on his widely syndicated feature.

"The art must stand on its own," he said.

Warner, who is not a regu-

lar reader of the topical comic strip, read Monday's installment and expects "more to come," according to press secretary Bill Kling.

"Trudeau is within the realm of satire and that's the business he's in," he said.

Today's edition has a character saying, "Oh, c'mon, Lacey. Remember when the party's original nominee died in that accident? The Warners were so stricken with sympathy that they offered to take on the campaign debt and set up a trust fund for the family. Guess who was then tapped the next day?"

Warner was given the GOP nomination after Richard Obenshain, nominated in convention, was killed in an airplane crash last summer.

Kling said he would have to see the remaining Doonesbury installments before deciding if the senator had been unfairly maligned.

Though other Virginia newspapers ran the first installments without comment or censorship, editors for the Roanoke Times & World News, the Norfolk Ledger-Star and the Progress reported discussing the appropriateness of the strip.

"Doonesbury" appears in ten Virginia newspapers.

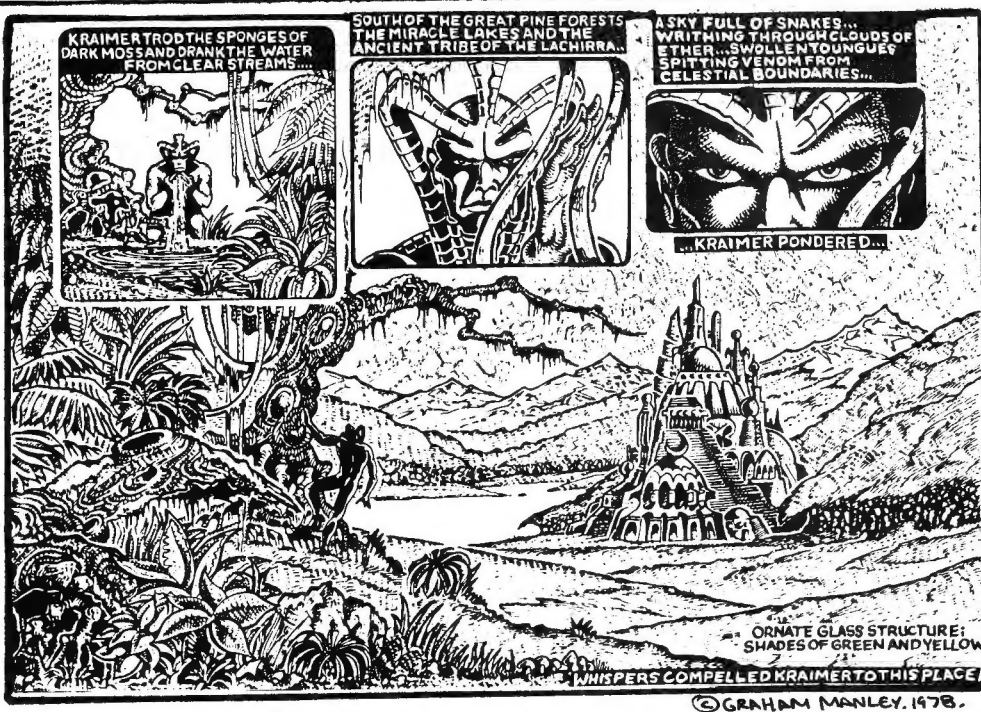
United Press



CATS OK.
BUT
NO DUCKS!
Boxell and
Larsen have
NO DUCKS; 2
out.

funny(?)
Animals.





NEAR MYTHS

20.36

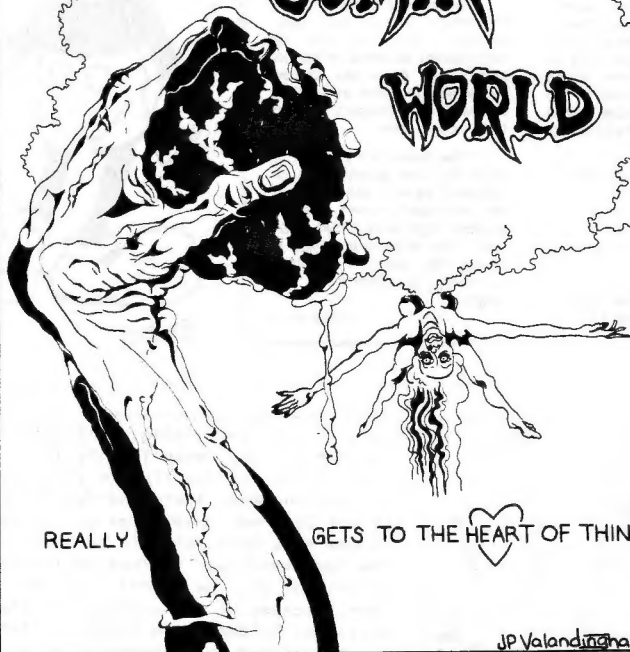


Comix were happening in the underground papers in England back in the sixties just as they were in America, but after the demise of OZ and IT & Cozmic there was a gap of a couple of years while a younger generation of artists got their ink and bristol together. It was Br an Talbot's BRAIN STORM that launched the 1970s and brought together the styles of the over and underground. Talbot's latest venture is serialized in a Scotland-published comic-NEAR MYTHS. He sent me the first three issues and I've included some preview art on this page which surpasses anything I might say in words. This is Science Fiction artwork that nears E-C in style and thought. Artists included in NEAR MYTHS include: Bonk (that's a panel from his RADIO COMIX upper right), Graham Manley (Panels from Kraimer upper left), Brian Talbot (panels center and lower right), John Euson, Chris Haddon, Bill Reid, Grant Morrison, and the overall editor is Rob King. The most ambitious graphic project in NEAR MYTHS is Talbot's serial LUTHER ARKWRIGHT, a tale that spans a wide spectrum of history and contains a great deal of excellent research and rendition. ARKWRIGHT should run 150 pages. NEAR MYTHS is monthly and having the usual distribution problems.



CLAY GEERDES'

COMIX WORLD



JP Valandingham

COMIX WORLD 113. February 1, 1979. Copyright Clay Geerdes, Box 7081, Berkeley, CA 94707. World Rights Reserved. Valentine logo by John Valandingham. Sub rates: \$6 for 24. \$10 for 48.* You'll find a rather unusual interpretation of the character of Santa Claus in Christmas Comics #1, a large-sized 8-pager by Valentino, who is editor of this year's San Diego Con Program book. He has 31 copies of 100 signed and numbered left for sale at \$2 and 100 unsigned at \$1. 120 Penn Avenue, San Diego, CA 92103. This year's Con is August 2. Progress Report from P. O. Box 17066, San Diego CA 92117.* A lot of ug folks are going down to the Fantasy Symposium at the San Jose Convention Center, Feb 15-18. I'll be at the Holiday



© Bill Maher, 1979.

Inn there on the 15th & 16.* Duck's Breath Mystery Theatre is doing a piece on Griffith's Zippy. Watch for it if you're in the area.* Trina has a strip in March PLAYBOY. Her SAN FRANCISCO

GOTHIC, now a serial in BAY GUARDIAN will be collected in a book later in the year.* Ted Richards' MELLOW CAT, running in SKATEBOARDER, will be a 48 page color book.* HOT STUFF continues to showcase both over and underground talent. #7 has the conclusion of Bill Maher's bizarre HORNAMANIA (panel lower left). Ernie Colon's MANIMAL is a more realistic version of the HULK. Issues 4-8 are still available from Sal Q Productions, 770 East 45th Street, Brooklyn, N. Y. 11203. \$2.50 pp ea.* To your right is the cover of the latest 8-pager in the Comix World mini-series, FRIED BRAINS. (50¢ and a stamp from me). Like BABYFAT, the book contains illustrated weird news items and satire. Artists include: Gary Whitney, Brad Foster, Jamie Alder, and Brad Caslor.* THE SPECTATOR for Jan. 25-31, contains a piece on R. Crumb & a lot of reprinted Crumb art. The Cheap-Suit Serenaders have a third album out on the Yazoo label.* See that box of Cheerios on Ma Kent's table? Should have been Kellogg's PEP! Would Superboy eat junk food? Meanwhile, Guy Colwell has returned to England to paint.* Stay high. -Clay Geerdes



Known to most of you through his beautiful DOPE RIDER stories in HIGH TIMES, Paul Kirchner will have a 16 page story in the fifth issue of IMAGINE. "A Sprig of Thaxon" is a sensitive tale of a wizard who gets what he wants at the expense of a demon. Kirchner is 26. He lives outside New Haven, Connecticut. His work has appeared in National SCREW, APPLE PIE, the New York TIMES, VILLAGE VOICE, CRAWDADDY, CHERI, and L'ECHO DES SAVANES. He worked with Tex Blaisdell on the last months of LITTLE ORPHAN ANNIE and has assisted Wally Wood from time to time since 1974. Some of his eight-page horror stories have appeared in Marvel, D-C, and Charlton comics. With IMAGINE 5 and STAR*REACH 16, publisher Mike Friedrich is shifting to magazine format. His current printer, a Sacramento firm, has failed to deliver books on time, which is why you haven't seen STAR*REACH 15 or IMAGINE 4 or Comics and Comix/Bud Plant's latest volume of Jack Katz' FIRST KINGDOM.



TEARING THE BRANCH FROM THE DEMON'S MOUTH, THE WIZARD BREATHED DEEPLY OF ITS VAPORS...



Lewd Mickey Mouse Loses

Washington

The Supreme Court preserved yesterday both the honor of Mickey Mouse and a copyright infringement ruling won by Walt Disney Productions against bawdy comic book producers.

The justices let stand a lower court ruling that Disney's copyrights were infringed upon by three "counter-culture" comic books depicting Mickey and other popular cartoon characters having sex, swearing and taking drugs.

In a brief order, the court turned down appeals by cartoonists who said their parodies of Disney characters were "fair

use" of copyrighted material and did not reduce its potential commercial market value.

The case stems from two comic books called "Air Pirate Funnies," under the label Hell Comic, and a third called "The Tortoise and the Hare." Both portray Disney characters in uncharacteristic activities.

Mickey and Minnie Mouse, for instance, make love in one scene, and Minnie uses coarse language.

Disney sued cartoonists Dan O'Neill and Bobby London and others involved in the "underground" comic books, of which about 60,000 copies were

distributed around 1971.

One commentator called the books "a rather bawdy depiction of the Disney characters as active members of a free-thinking, promiscuous, drug-ingesting counter-culture" which was "clearly antithetical to the accepted Mickey Mouse world of scrubbed faces, bright smiles and happy endings."

U.S. District Judge Albert Wollenberg in San Francisco ruled in Disney's favor in 1975, and \$180,000 in damages was assessed for copyright infringement.

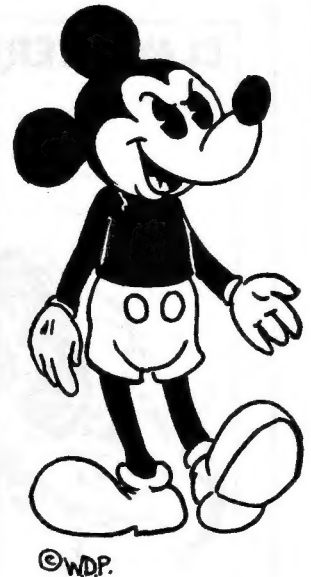
The U.S. Court of Appeals affirmed the copyright in-

fringement decision last September.

The appeals court said the cartoonists' defense that their parodies were "fair use" of copyrighted material failed because they drew the Disney characters in more exact likenesses than necessary to get their point across.

"The desire of a parodist to make the best parody must be balanced against the rights of the copyright owners and his original expression," that court said. "The balance is struck at giving the parodist what is necessary to conjure up the original."

United Press



© PL Capp, 1978.

THE BEST OF LI'L ABNER. Al Capp. \$7.95. New York. Holt, Rinehart & Winston. © Capp Enterprises, Inc. 1978.

"My politics didn't change. I had always been for those who were despised, disgraced, and denounced by other people. That was what had changed. Suddenly it was the poor working bastard who was being denounced. He had always worked, his wife had always worked, his kids worked. At some point they bought a house in the suburbs. It was from his paycheck that the billions for welfare came. He never complained about it. But why were others complaining about him? He was never a silent generation; he was a bewildered one. I knew that it would be terribly unsmart to say anything in his defense. But I knew that if I remained silent, I would die as a satirist. A satirist has only one gift: he sees where the fraud and fakery are. I turned around and let the other side have it."

-Al Capp, 1978.



© PL Capp, 1978.

Where are you going to find a world populated by fatoceroses and shmoos and the only living Hammus Alabammas? Dogpatch, that's where, a mythic little mountain community that was known to nearly everybody by the end of the 1930s (It began in 1934 as the home of Li'l Abner Yokum.). THE BEST OF LI'L ABNER reprints 26 episodes from the dailies, beginning with the wedding of Abner to Daisy Mae, an event most of the population never expected to happen, Abner being the devout bachelor he was--after all, how could a mere gal like Daisy Mae compare with Mammy's porkchop suppers? Re-reading this material that I remember so well from my childhood, I'm surprised to see how well it holds up. Most of the satire is as appropriate to 1979 as it was to 1939, particularly the images of capitalism and monogamy.

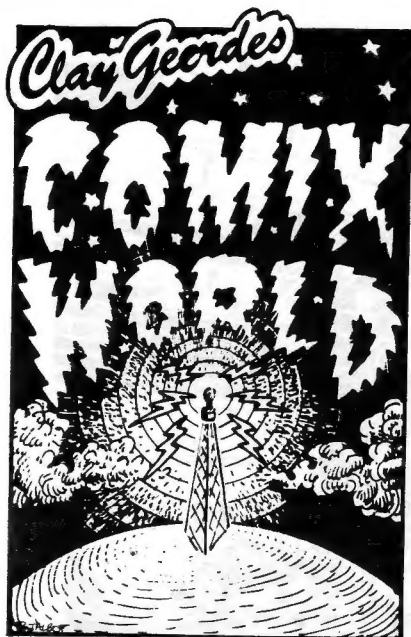
Capp took on everything, working with two men who are named for the first time in his introduction to this new collection--Andy Amato and Harvey Curtis. It was Capp who used a lot of the techniques that were later to be found in the Kurtzman-Elder satires on the comics in MAD COMICS. He didn't originate them, because he was coming from the styles of Goldberg and Segar and McManus, but he refined and elaborated on a lot of these cartoon techniques. Mammy Yokum (based on Capp's own mother, he says in his introduction) bears a strong physical resemblance to Popeye and she certainly fulfills the same aggressive function in the strip. The Yokums were obviously the models for Ma and Pa Kettle (from the novel The Egg and I) and the entire Dogpatch world certainly foreshadowed the Beverly Hillbillies. The women are dominant in Capp with the exception of Daisy Mae who is kind of a wimp. It's Mammy Yokum who saves the National Honor with her "Goodnight Irene" punch when America is threatened by the femacho stance of Boomchik from Russia. And on Sadie Hawkins' Day in November, it's the women who do the chasing and the men who run. Capp seems in agreement with Ardrey who proposed in AFRICAN GENESIS that women do the courting and the choosing though they make it seem like men are doing it. It's always amazed me that Abner could hang around women like Daisy Mae and Moonbean McSwine and Stupefyn' Jones without every getting the slightest bit horny. How come no sexual desire? Ah, Great stuff, Al.



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Feb. 15, 1979. #114.

The new comics previewed this issue are: *The Inner City Romance Comic* #8, drawn by Guy Colwell; *Gay Heartthrobs* #2, drawn mostly by Mike Kuchar and Dan Bold; J. Michael Leonard's *Fresh Blood Funny Book*; *No Ducks* #2 with art by Tim Boxell, Richard Larsen, Georg Metzger, and others; *The Human Drama* by Spain, Roger Brand, Greg Irons and others. The new Colwell comic is less political than his previous works. Most of the stories concern sexual intimacy or violence. I liked the "Interkids" work. It's rare that stories about kids appear in underground comix and this one re-creates the child's world beautifully and concisely. "Sex Crime" is poetic, a beautifully drawn story with a surprise conclusion. "All over the Clover" is one of those lyrical romps in the countryside that Guy draws so well, a story of two young lovers told without any dialogue. The new *Inner City* is \$1.25 and reflects the recent price hike by Last Gasp Comix. *Gay Heartthrobs* is not for the squeamish, so if you're insecure in your heterosexuality, best leave it be.

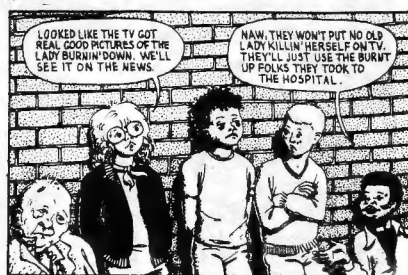
COMIX WORLD MINI-COMIX

BABYFAT 1
BABYFAT 2
A HUMOUR
WEIRD WAITRESS FANTASIES 1
FRIED BRAINS

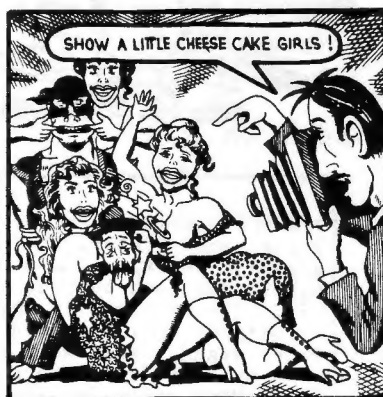
50¢ each/5 for \$2.



© Guy Colwell. 1979



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© Tim Boxell. 1979



© Georg Metzger. 1979

It's a hardcore book with a lot of graphic sex, both homo and hetero. The artwork is excellent. \$2 from your mail order dealer. *Flesh Blood* began as a showcase book for new artists, but that project never materialized and the current book contains only the work of Mike Leonard. Some of the material is reprinted but there are new pages, strips, and characters. Leonard has a knack for strip humor and is at his best on short pieces. *No Ducks* #2 is another of the seventies unfunny animals books. A new "Stoned Wolf" story by Tim Boxell, which shows the wolf as he really is, rather a nasty character. Metzger takes on *STAR WARS* in *STAR RATS* & it's a nice parody but a bit late. Some titles from England courtesy of David Noon: *Blood, Sex, and Terror* #3, *War Atrocity Lafts*, *Doo Wop*, *More Toad Papers*, *Tomato Oil*, *Point of a Joint*, *Psycho Rapist Funnies*, and "New Wave" folks have put out *Black Meat*, *Quality of Life 1*, and *Sexex*. *City Tales* will not come out, though most of the material will probably appear in *Brainstorm Fantasy 2*. Possible titles: *New Myths 4*, *High Visions*, and *Moon Comix 3*.





© ALAN WEISS. 1979



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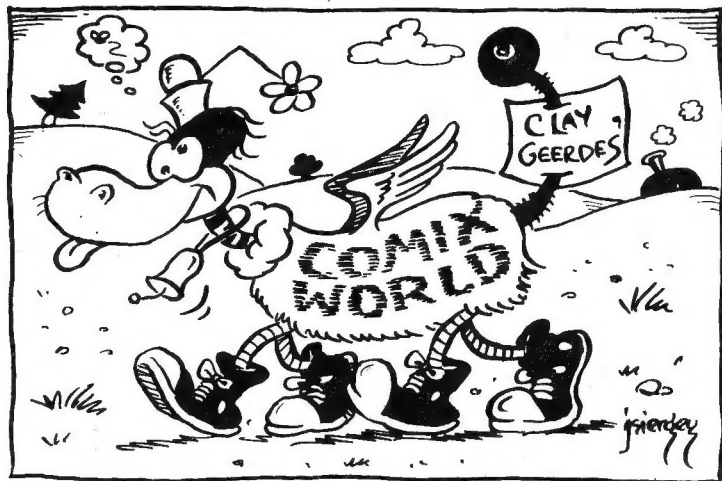
© Spain. 1979

THE HUMAN DRAMA. Print Mint. \$1.00. Artwork by Spain, Roger Brand, Mark Fisher, Greg Irons, Leslie Carbarga, Alan Weiss, Howard Hopkirk, and Jim Madow. This book works like a jammed novel with each episode taking up where the previous one left off. The sections by various artists are untitled and deal with archetypal American scenes. Cowboys by Spain and gangsters by Roger Brand. What more could you ask for? Some of the first work by Greg Irons since CORPORATE CRIME 1.* Berkeleyana--The Print Mint split in two some time ago with two of the partners remaining in comix while the others went into poster sales on Telegraph Avenue. Moe Armstrong built himself a new three story building this year and when he moved in, his old place became the Reprint Mint. If you thumb out for your yearly pilgrimage, you'll see quite a few changes along the Telly.* Over on Fisherman's Wharf in San Francisco, Bob Beerbohm has opened The Funny Pages and is dealing comics to the tourists & probably doing quite well. Christine, who used to work at Gary Arlington's store, is working on the Wharf.* 2-15-79

AN INN SEVERAL MILES NORTH OF HIS LATEST "INCIDENT". VARGO IS WELL KNOWN HERE.

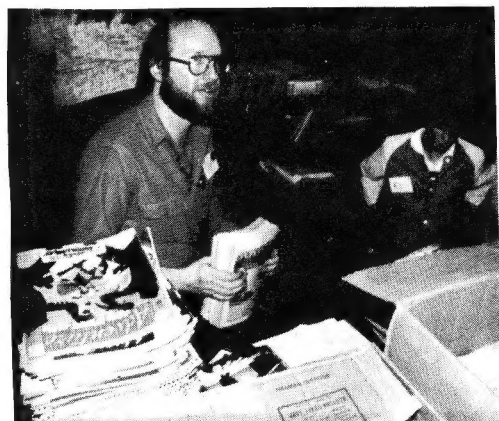


© GREG IRONS. 1979.



COMIX WORLD 115. March 1, 1979. Copyright Clay Geerdes, Box 7081, Berkeley, CA 94707. World Rights Reserved. Subs: \$6 for 24; \$10 for 48. Set of mini-comix \$2 for 5. Logo by Jim Siergey. COMING COMIX: A new book by S. Clay Wilson in which the Checkered Demon goes into Outer Space. YOW 2 by Bill Griffith. Jay Kinney will edit a second issue of ANARCHY. Recuperating from brain surgery and doing well, Robert Armstrong is working on a new MICKEY RAT. Greg Irons has done the cover for the tenth issue of SLOW DEATH FUNNIES, an aging junk food junkie. Publisher Ron Turner (Pictured upper right) says the new SLOW DEATH will be a thick book. It'll sell for \$1.50. Look for all the ugs to go up in price this year.* At the Fantasy Symposium in San Jose, the convention cycle got off to a good start. Dave Scroggy told me he's working with the San Diego Con for this coming August and undergrounds will be a focal point. A collector, he writes an occasional column, WUGGA-WUGGA, for THE BUYER'S GUIDE TO COMIC FANDOM. I sat and watched another of those panels on "The Future of Comics" and was impressed by the absurdity of it all. The panelists were mostly people who are no longer into comics, all of them into kid comics anyway with the exception of Mike Friedrich. The audience wanted to know why they weren't talking about undergrounds since undergrounds are what's happening and independent comics in general are certainly the wave of the future. Conan-writer Roy Thomas sneered about the ugs and spent a lot of time talking about his past writings for Marvel and his current t-v and movie projects. Steve Englehart, who is now into writing novels, told about the difficulty a writer has when he shifts from comics to straight writing. Like your comic credits not only don't work in your favor; they work against

GREAT MOMENTS IN COMIC HISTORY DEPT.
Steve Englehart selling out his collection of comics at the San Jose Convention.
-February 17, 1979.



© Clay Geerdes. 1979



RON TURNER

LARRY FULLER

© Clay Geerdes. 1979

you. Only folks in the comics community appreciate comic book writing. So revise your resumes, guys. Englehart sold a novel to Dell. FIRST KINGDOM artist Jack Katz did his show at the con. The ninth issue of his 24 book epic came out in Late February and a preview panel appears below. It was Katz who pioneered the idea of the major graphic novel, stimulating a lot of imitations and paving the way for the publication of books like Paul Gulacy's SABRE. I interviewed Craig Russell and he mentioned plans for a 600 page graphic novel in a future when he will have internalized the necessary anatomy.* That guy with Ron Turner above is Larry Fuller. He was at last year's Bay Con with copies of WHITE WHORE FUNNIES. His most recent book is GAY HEARTTHROBS. I used to think Turner had published the kinkiest underground with AMPUTEE LOVE, but after reading Fuller's latest books I don't know.* You know the Air Pirates lost their appeal, well, you can get a comprehensive discussion of "Parody, Copyrights and The First Amendment" in the University of San Francisco Law Review (Winter, 1976). The article is by



© JACK KATZ. 1979.



Kevin W. Wheelwright. He says: "Cartoon characters have been copyrighted under two rationales: 1) the high degree of definition or clarity of the cartoon figures, and 2) the fact that in most cartoons the character is the essence of the protected work, the dialogue and plot being mere superfluous ideas." His piece is pro-Air Pirates in that what they did was parody and protected by the first amendment. Any good university library should have this periodical in case you want to study this article.* VOOTIE 14 is out and has a lot of great stuff in it. New artists who want info or to get involved with this collective concept should write the editor Larry Becker, 3557 26th Ave South, Minneapolis, MN 55406. The strip above is Levy's Precinct by Jim Schumeister, an excellent gag strip on police women. Below is a



If you thought Bob Wilkins was going to grow old and gray-bearded doing his routine on CREATURE FEATURES, guess again. Bob's resigned and as of March 2, 1979, the program will be emceed by none other than John Stanley, long-time editor of the San Francisco CHRONICLE's Date book. John's a film-maker, comic collector, and horror and science-fiction expert. His film NIGHTMARE IN BLOOD, made in 1973 with scenes in Gary Arlington's comic book store, is currently making the rounds. Good luck, John.

©CLAY GEERDES, 1979.

PHOTO BY CLARA FELIX.

panel from Arkansas artist Tom Foster's Rock and Roll Reptiles. Tom sent me a lot of his stuff, things like Martian postcards and "Interplanetary Crazy Animal Science Friction Post Cards" and Cosmic Strawberries; all of it nice funny animal art. His address is P. O. Box 154, Crawfordville, Arkansas 72327. I like the concept of VOOTIE. All of the artists do their own work and send the pages of printed material to the editor who collates and staples it and sends a copy to each of the members. It's a way of communication between artists. 65 copies of #14 exist and the cover is by George Erling who did the Crumb take-off on the cover of CASCADE 9-10.* CHRONICLE movie critic John Wasserman was killed in a head-on collision on the freeway just outside of San Francisco on Sunday February 26, 1979.* Canada's first Aboveground Comic has been drawn by Randall Muir. It's a funny story about a guy with an unusual hang-up. His dick grows and grows and grows. The black and white book goes for 75¢ but I have no address on it.* Bob Vojtko has done a little eight-pager for Cascade. BUG-INFESTED FUNNIES goes for a quarter. 432 S. Cascade, Colorado Springs, Colo 80903.* THE FRESNO COMIC ART FESTIVAL will take place over the weekend of May 19 and 20 this year. Already on the guest list are Frank Brunner, Doug Hansen, Jerry Lane, Steve Leialoha, Trina, and Don Rico. Info from 418 N. Blackstone, Fresno CA 93701. It's a benefit for Channel 18 (PBS).* Bruce Chrislip says he's getting in on the little comix movement with CITY LIMITS due sometime in March.* Bruce informs me that some little comix were done in Ohio at Youngstown State University circa 1972-74. TALES OF THE ENEMY featured work by Val Mayerik and Joe Zabel (POWER COMICS) and ran about four issues.* FANFARE 2 is out and reprints my article on the perils of freelance writing. Since that article, I've been ripped off for \$1600 bucks. And/Or Press, for example, promised to pay me for the cover of THE PLEASURES OF COCAINE over a year ago and I haven't seen the check yet. HIGH SOCIETY MAGAZINE has owed me \$50 for a year now.* I'm told Jaxon has started work on his Mexican book. From my correspondence, his Indian trilogy rates as one of the top comic art achievements of the seventies. Lots of fan mail.* The idea for the little eight-page comix many of us are doing now goes back to the little pornies of the 1940s, but the idea was probably revived when Justin Green brought one in and suggested Gary Arlington print it, hence the "off the cuff" comix. Bob Sidebottom has the last of these in Monterey. When they first came out, Gary sold them for 7¢ so they were known as seven-centers.

-CLAY GEERDES 3/79



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CLAY GEERDES COMIX WORLD

116TH
ISSUE

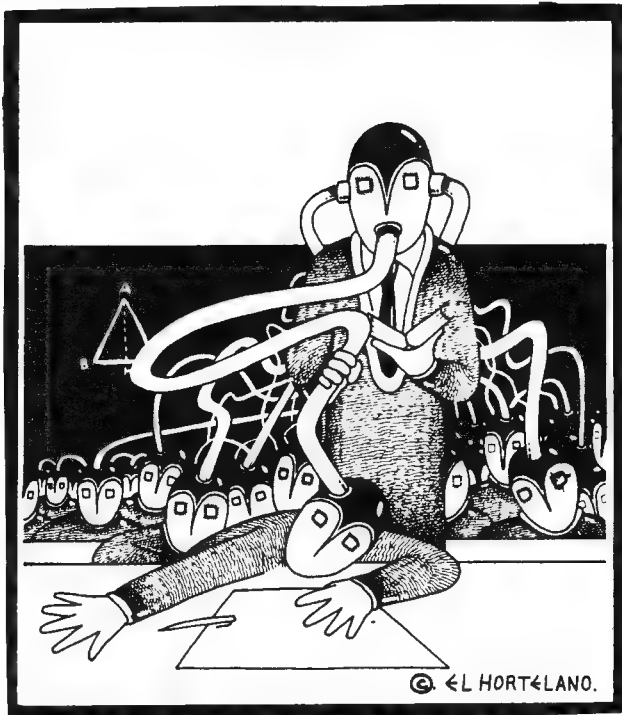
COMIX WORLD 116, March 15, 1979. Copyright by Clay Geerdes, Box 7081, Berkeley, CA 94707. World Rights Reserved. Logo by Bob Foster. Subs: \$6 for 24, \$10 for 48. Complete set of back issues (some xeroxes) is \$20. Comix World mini-comix now available: BABYFAT 1 and 2, FRIED BRAINS, WEIRD WAITRESS FANTASIES, A



DECEMBER 1979.

HUMOUR, VIOLENCE IN AMERICA, DISCO MOUSE, FUNNY INSECTS 1. All 8 for \$3 this month. Single comix 50¢. The mini-series is open to all artists and those interested may contact me for an assignment.* WIPE OUT COMICS No. 2: TALES OF COMMON CONCERN is just in from The Real Free Press in Amsterdam. The New address for RFP is Dirk Van Hasselt-ssteeg 25, Amsterdam

and they have a nice catalog so you may want to drop them a line. Wipe Out has the first Dr. Atomic tale in some time, "The Amazing Doppelicator." By Larry Todd, of course. A humorous story about those folks who volunteer for sexual experiments (see panel above) which was written by Fernando Valdivia and illustrated by E. A. Fisher, an American artist living in the lowlands. "Mixed-up Memory Mamba" by Peter Pontiac had to be printed from xeroxes because someone ripped off the originals. New work by Hunt Emerson, which includes the page reprinted here. A story by Dave Geiser, which must be his first appearance in a foreign mag. A second story by Jean Claude Block who appeared in WIPE OUT 1. Joost Swarte did the cover and RFP will soon publish his anthology JOOST SWARTE'S MODERN ART.

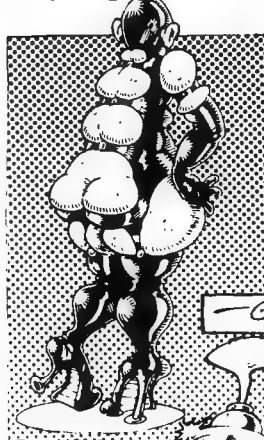


The latest from Spain is EUROPA REQUIEM?! an amazing symbolic view of a computerized robot culture, a totally depressing trip through a sequence of nightmare images lovingly drawn by the artist who calls himself El Hortelano (The Gardener). The layouts are visually commanding with white panels laid out on black paper. The book is printed on beautiful vellum with a two color cover (yellow and violet). 9x12". The text in the book is printed in a telegraphic style at the bottom of each page with the panels telling most of the story. Serious collectors of experimental art will want this one. Write to Jaume Fargas at ZAP 275 in Barcelona, Spain, re Spanish comix and undergrounds. A panel is previewed on this page (lower left).* A nice illo by Gary Hallgren in the April HUSTLER.* For my fellow paperback thriller fans, I recommend C. Terry Cline's DEATH KNEEL.* Arm yourself and go and see THE WARRIORS* A class in cartooning out at FortMason on March 17. Lee Marrs and Victor Moscoso among those who will teach. \$40 for the whole thing. Call the Fort Mason Art Center for info. Bldg. 314.* CW list back in COMIC READER. Send me info on your new books. C.G.

Kinky Costume Komix

drawn by HUNT EMERSON
written by PAUL FISHER

Oh, you in inky substances—
Yes, you in leather tight—



Mmm! you in sheepskin overcoat—

—Or you in armour bright—



© HUNT EMERSON, 1979.

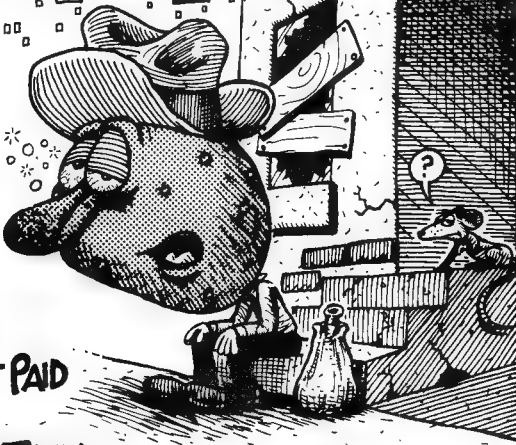
"SO YOU WANNA BE A COMIC BOOK PUBLISHER?"

What happens when someone decides to publish a comic book? He goes into one of the toughest businesses around, one that may cost him all his money and friends. Becoming an editor means getting it from both ends. Let's go through the routine for the new folks who have dreams of publication and fame. You've decided to put out this comic book. A few artist friends say they'll draw stories to go with your own. You've written to others who have expressed an interest and you decide to go ahead. You call up a publisher and rap the deal to him. He says no. He's got too many commitments right now. The business is slow. There's a paper strike on. Printing costs have tripled. Blah. Blah. You go to another publisher and he says basically the same thing, but he likes the concept of the book and would like to do it. He says he might distribute the book if you managed to get it through production. You talk to your friends again. A rejected it, but B loves it and wants to do it so why not go ahead and do the artwork and get it ready and see what happens. Hell, there are a lot of companies around. Just look at all the undergrounds. Must be a lot of fans out there to justify so

many books. So you go ahead and start on the art. As editor, you have to okay the stories and the layouts and approve the final artwork, then you have to get it all collected and take it to the publisher and go over it all again, dealing with his reactions. He has to deal with the printer, unless you have decided to freelance the entire book, in which case you have to deal with the printer, too. Some time passes, probably a lot more than you had anticipated, and you find you have one or more artists who haven't gotten their work in. You write letters. Nice, polite ones. You find out that one of the artists who promised you a story has gotten a lot of well-paying commercial gigs since he made the original commitment to you and he's been postponing your story because of the low pay (or lack of pay). Perfectly natural. You'd do the same thing. Meanwhile, you need his work and the other pages to get your book out and fulfill your commitment to the other artists who already have their work in and keep asking you when the book is coming out. You think, what am I going to do with this guy? He's into record album covers and it takes him forever to do a page and he's into the book for six pages and he hasn't even started. Shit, it may be two years before I get his work, if I ever do! The publisher, meanwhile, is bugging you about the book. He likes to publish four at a time, because the rates are better when you run four covers, so he's on your ass about getting the book in and you stall him, show him how good the artwork is on the pages you already have, and hope you can figure out an angle in the few days he has given you before giving the spot to someone else. The other artist who is holding everything up turns out to be a heavy doper and he's in the joint. Oh, he can finish up the artwork there, he writes, and everything will be cool, man. Ultimately, what you thought would be a six month or year project turns out to take three years, during which time you have gone through two different living arrangements, three part-time jobs, a minor operation on your leg, a death in the family, and a beard. Your own original story now looks amateurish and shitty in the light of what you have learned about art in the interim and you are thinking about junking it and starting over. Why not? Finally, with all of the art in and the book in print, you realize you have learned a lot about art and business. You also know something you never thought about much before--you aren't known. Your name isn't Neal Adams or Robert Crumb. Your book sits on the shelves, because no one knows you, and a buck is too much to gamble on a newcomer. Oh, your friends all bought a copy and the hardcore collectors who buy everything bought their six, but the tourists and the general public are asking for ZAPS, not your virgin effort. Yeah, but it's good artwork, you think, and it'll catch on in time, but it may not be all that good outside your clique. It may be apprentice work that shouldn't have gone into print at all. On the other hand, it may be the greatest stuff since Wally Wood's *Weird Science*. In either case, one experience with one book is likely to teach you that you would rather draw and let someone else do the editing and publishing.

-Clay

WINDY CITY COMIX #2
AN ISSUE DEDICATED TO THE LOWLY SPUD!



ONLY 50¢ POST PAID FROM GARY WHITNEY
520 W. SURF ST. #1-S CHICAGO, IL 60657

COPIES OF WINDY CITY #1 ARE STILL AVAILABLE—50¢ POST PAID!

Whitney



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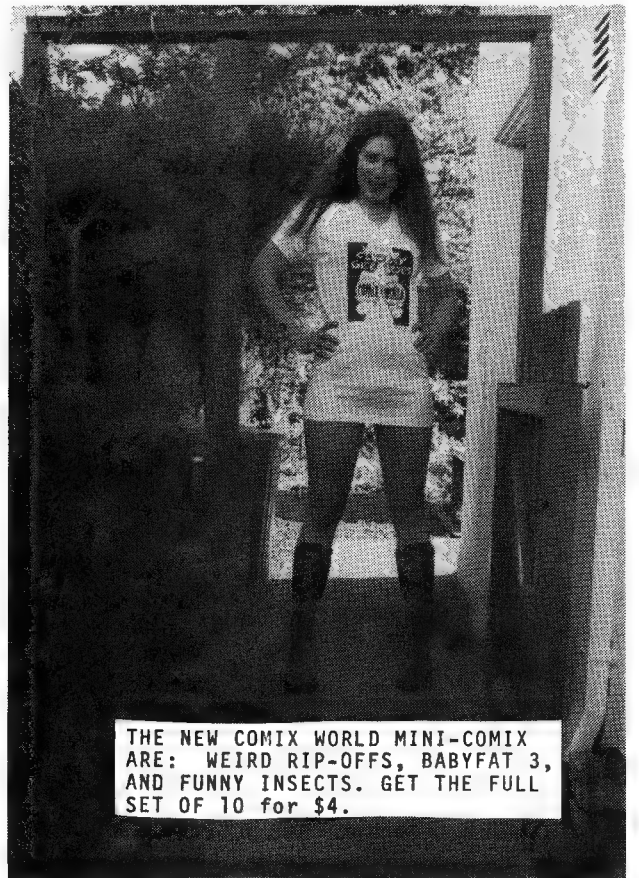
There will be a new Crumb book out soon, a collection of his pages from CO-EVOLUTION QUARTERLY. He has new work in the Spring 1979 issue. In the same mag, you'll find Dan O'Neill's way of dealing with the folks at Disney who won that big lawsuit against the Air Pirates.* The collection of Skip Williamson's SNAPPY SAMMY SMOOT strips is available for a buck. Most of this work appeared in the BISOUX back when comix were a radical outlet. Some great nostalgic Nixon-Agnew stuff. This comic should be read along with the Frank Zappa interview in the April OUI. BIZARRE SEX 7 (see preview panels at right) contains a lot of funny sex stuff beginning with a pane by Trina. Steve Stiles mixes mammals, fish, humans, and androids. George Erling does a FROG JOB which is excellent. It will remind you a lot of THE YUM YUM BOOK, which may have inspired it as much as the fairy tale about the Frog Prince. George's style has matured a lot since he used to do the Clark the Collector strips for THE BUYER'S GUIDE and he ought to be in the slicks. Richard Larson wrote and pencilled "Children of the Goat" and it was inked by Tim Boxell. Larson came to California for a while, but has gone back to Minnesota to live and work. Gary Whitney's "Puppy Love" will hit home for a lot of folks. It ran in RAINBOW FUNNIES some months ago. Gary has done a lot of great panels for COMIX WORLD eight-pagers like BABYFAT, FRIED BRAINS, and WEIRD RIP-OFFS. He and Jay Lynch have completed work on PHOEBE AND THE PIGEON PEOPLE. Fred Hembeck breaks into undergrounds with his page in BS7 (see below). Fred does a nice illustrated column in THE BUYER'S GUIDE and a number of his strips have appeared in D-C comics.* Randall Cornish has completed a class project at U-C in San Diego. STATUS QUO COMICS. A few of these exist in xerox edition for those of you who collect. Randy isn't going to publish the comic. \$1.25 from him at 4175 Jellet, No. 5, San Diego, CA 92110. * Barney Steel handles his own work these days. You can get his ARMAGEDDON IS FOREVER for \$5 from him at 334 Coronado, Long Beach, CA 90814. If you want an esoteric item, get his ARMAGEDDON STATIONARY \$3.95. A pro diver, he's done some great frogman illos.* DORMAN'S DOGGIE out this week at \$1. Due are a second book of the work of R. Diggs, and RIP OFF COMICS AND STORIES #5.* From Recycled Reality, P. O. Box 2309, Missoula, Montana 59801, you can get MISSOULA SCANDALS. 8 1/2 x 11, color cover, nice artwork. \$2.* Joel Milke has put together a little comic for the newest HOLLYWOOD FATS album. Larry Taylor is with the band & has copies for \$1.75, 3253 Dos Palos Dr. Hollywood, CA 90028.*



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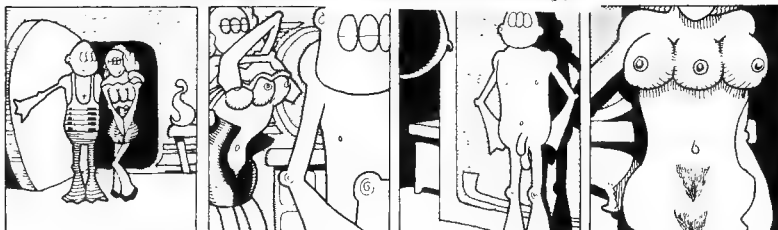


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THE NEW COMIX WORLD MINI-COMIX ARE: WEIRD RIP-OFFS, BABYFAT 3, AND FUNNY INSECTS. GET THE FULL SET OF 10 for \$4.

SEXTRATERRESTRIAL



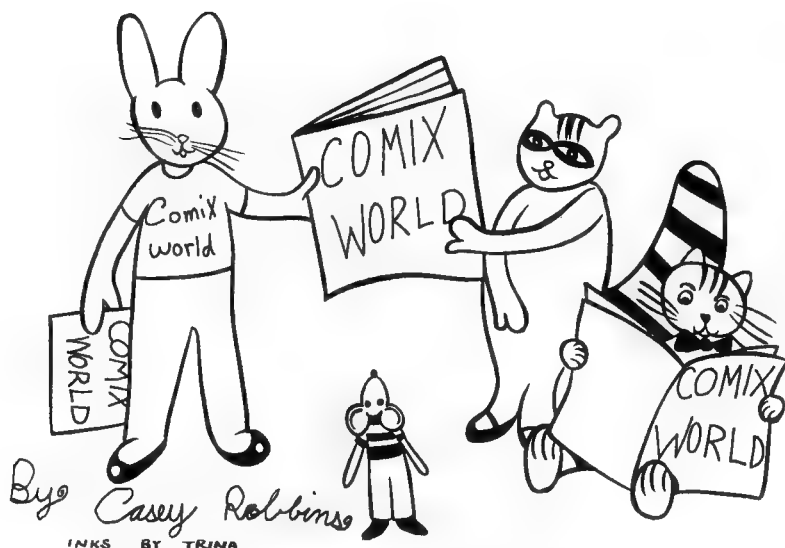
c Fred Hembeck, 1979



There's a woman over there getting psychophysically integrated, while her friend gets his hair analyzed for mineral content. Nearby, the Neptune Society peddles pinewood coffins. People with their faces coated with Luna Lotion stroll around eating frozen yogurt and looking bluish. Banana Republic will sell you a European Worker's Smock for only \$7.99. Little kids, not yet organically hip, slide up and down the sides of a 40 foot model of General Whale. A little girl falls over the side, but comes up smiling at the three Asian girls on top, those three stuffing their cheeks with natural burritos. A boy in whiteface puts on a pair of earphones and listens to his biofeedback with a strange expression on his face. Another listens to whale sounds. They take me back to my Navy years in the South Pacific. Whales and Porpoises and dolphins used to ride alongside the ship as we stood at the rail. I remember how pure the sea water was in the Phillipine Islands and the pale blue and green colors of the coral reefs along the beach of Sydney, Australia. Near me now is a life-sized stainglass model of a baby sperm whale 14' long. I'm in Brooks Hall in San Francisco at the New Earth Expo 1979, the ultimate eco-fair, a four-dollar-a-ticket orgy of middle-class death-evasion and life extension. This mad day-dream is all that's left of the ecology movement. Women in the Wilderness. Justifying their life-style. Defense against unspoken charges. A black rabbit eats rapidly next to his white and gray brothers in a white cage. The trays below are filled with rabbit pellets. As a boy in Nebraska, I remember tracking jackrabbits through the snow and sometimes I would see one just standing there very still as though his stillness would make him invisible and invulnerable. I never killed one. My Dad did, always contemptuous of my timidity. Three rabbits in this cage beneath all those fluorescent lights eating and shitting for folks' entertainment. In a room, I see a compost toilet. No one

is sitting on it, of course. This crowd would look for an outhouse in the Mohave Desert. Solar water heaters. Aquaculture. Raise fish in your backyard and save on that grocery bill. There's the Chimney Sweep Guide in his tux. Everybody's an ad. Solar Energy t-shirts. Cotton righteousness. I'm OK, you're OK. SPLIT WOOD NOT ATOMS. Hydroponic gardeners. Ion Generators. People in easy chairs hold little black boxes up to their ears, listening to their biofeedback. They take off their eighty dollar boots and fork over \$2.50 to have someone massage their feet. Little kids bounce on mini-trampolines, another expensive toy. Strangers sit around a mini-hot-tub soaking their feet together, refugees from THE SERIAL (an expose of the emptiness of hip Marin County life-styles, a long exercise in the evasion of anxiety.), a generation of therapy-hoppers. The suckers get Rolfed and Reiched out of their paychecks as fast as the gas companies and the natural food hustlers get them. There's a guy photographing people's auras, another taking photos of their irises. A sign at the Iridology Institute's booth says iridodiagnosis is the diagnosis of disease by the appearance of the iris. I see the serious looks on the faces around me, the lack of humor. I watch people chain-smoking around others who are eating organic foods. Psychocalisthenics! What is this, a gathering of neologists? Back in the twenties and thirties, fads filtered into this country from India and elsewhere which were only available to the rich (see Fitzgerald's FLAPPERS AND PHILOPHERS or Allen's ONLY YESTERDAY), now the middle-class has money enough to tempt the hustlers so the gurus have come down a notch. They saw the revival of cultism in the sixties, got into the parapsych business, now they peddle yoga, TM, and other isms and ologies to the anxiety neurotics from the hills of Berkeley and Marin. Call it Psychobullshittics! Save the whales. I'm for that. Animals, too. But I think the desire for the protection and care

of becomes the exploitation of via baby seal t-shirts and whale buttons. Wearing a baby seal t-shirt isn't going to save that baby from the club. Those rich people are going to get their seal coats and their minks and their ermines and whatever else they want. You know, I did a lot of writing about ecology back at the end of the sixties, but despair set in. All the writing and the information and the photos of slash-cutting in the Pacific Northwest and polluted drinking water in the National Parks and cancerous preservatives in the processed foods--none of it went anywhere. I showed some slides of industrial pollution one evening and some people came up to me and said they were beautiful! Maybe that was the straw. A writer has to write about what is. He looks around him and sees it and he says there it is. After he has said it, that's all he can do. If people want to go on smoking and eating hot dogs and shit food and the rest of it, that's up to them. I guess I believed at one time that informed people acted on that information, but I no longer do. The ecology movement has been market analyzed and sold to the people with the money to buy it. The therapy-hoppers will buy the foot-rollers and the spine-rollers and the solar heating units--all that comfort for those who do no physical labor, for the desk jockies. What's the point of longevity for someone who spends three or four hours choking on the freeway every day? Why bother to feed your child a good diet if he goes next door and eats junk food with his friends? An entire society has to be interested in the quality of life. A handful eating organic foods--ah, well perhaps that few will survive, a few healthy cells in a cancer-ridden body politic? Maybe. Meanwhile I have to get out of here, away from these programmed smiles. Got to get up to street-level where there's some grass and pigeons, even an honest wino or two who won't try to con me out of anything but a drink. -Clay Geerdes 3-79.



Comix World #118. April 15, 1979. © Clay Geerdes, Bx 7081, Berkeley, CA 94707. All Rights Reserved. Subs: \$6 for 24, \$10 for 48. Ads are \$5 for a small one, & \$10 for a 5x7". Logo for this issue is the first published artwork of Casey Robbins, who is pictured with her mother, Trina. At bottom right is Trina and Denis Kitchen. Photo taken by Clay Geerdes in 1973 at the Underground Comix Con in Berkeley.*

THE NEW COMIX

Class War Comix
Cosmic Circus 5
A-Z Comics
Almost Normal Comix
Dr. Wirtham's Comics and Stories #4 (Irons' panel upper right)
Gunfighter #5
Hyper
Spirit 20
Time Lapse Growth

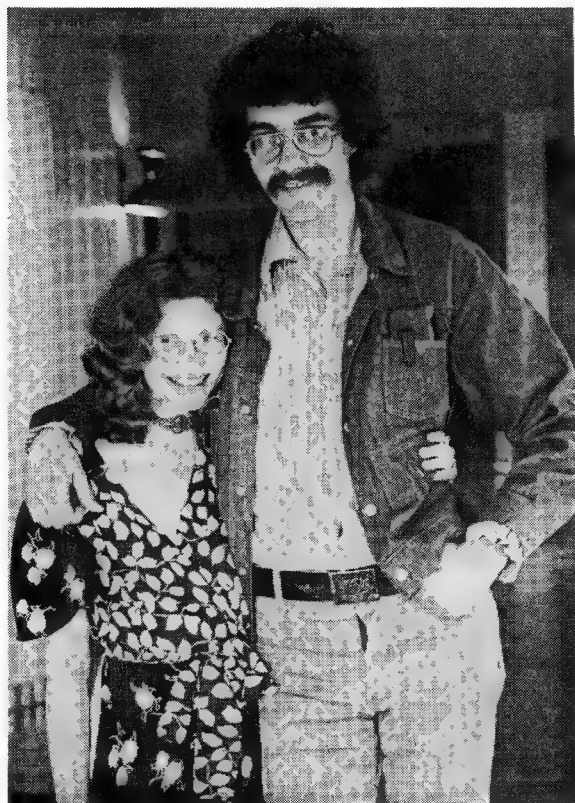
Robert Crumb did the cover for the latest album by The Klezmorin. It's "Streets of Gold" and Arhoulie 3011 is the magic number. Yazoo has



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the third Cheap-Suit Serenader album in case you haven't picked up on that one.* Gilbert Shelton did the cover for the Grateful Dead's Shakedown Street.* The latest in the Comix World mini-series is a little pamphlet on vaginal exercises (and no, no vaginas are shown--check out Hustler if you still haven't seen one) by Clara Felix. It's 50¢ from CW. A set of the first ten comix is \$4. I have a Sally the Sleuth reprint for 25¢ and a stamp & those of you who have asked about the Rippee parody of CW, COMIX WEIRD, I'll send you a xerox of it for 25¢ and a stamp.* Spanish ugs mentioned in CW are available from Jaume Fargas at ZAP 275, Barcelona, Spain. Spanish artists are pissed off this month because an American record company ripped off the artwork from an issue of ROCK COMIX and ran it on a Lou Reed album. The issue was ROCK COMIX #4 and the art was by Nazario. The Spanish are right on top of the NO NUKES trip with LA COMEDIA NUCLEAR by Gipsy. About 15,000 folks turned out at the big Civic Center rally in San Francisco on April 7.* Krupp's SPIIT 20 and HYPER have been held up on the docks by a local truck strike.* New from Spain is MUERDAGO. Nice comix art. Ask about it when you write to Fargas.* Lots of Irons' work coming in SLOW DEATH 10. C.G.



c Clay Geerdes. 1979

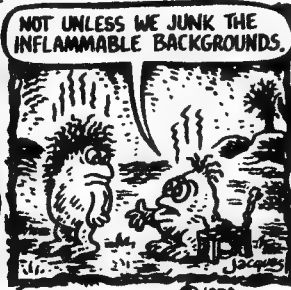
ZAP 275



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Jacques Bouvin has sold his **FLUFFHEAD AND HIS FRIENDS** to a Canadian syndicate. A very witty strip in the tradition of **ODD BODKINS** and **CONCHY**. Jacques is the author of **THE HEART SINGLE FIELD THEORY** & he was upset that I didn't mention it in CW. (I thought I did, but I'm fallible.) He writes: "Perhaps it does not fit your idea of an underground comic. You have my assurance that it is as 'underground' as they come; apart from three new age bookstores, it is for sale only by mail (\$2.50 from him at Box 8008, Postal Terminal, Ottawa, Canada, K1G 3H6). In terms of ideas, beneath its abstract appearance, it is quite downright subversive, if not revolutionary (this second qualifier being the author's opinion, of course). As for being a 'Comic', some scientists have found it irresistibly funny but then that's incorrect word usage and in any case I've had just about every possible reaction ('clever', 'beautiful', 'magnificent', 'crazy' or simply 'unconvincing'). **THE HEART SINGLE FIELD THEORY** is told with a variety of approaches but mainly in a developmental, unfolding word & pictures style that is to me strongly related to all the comics work I've ever done. Simply because it presents a theory on the basic structure of the universe should not sequester it into a serious, don't-touch corner." Jacques sent me a copy of **LA PULPE**, a ground-level mag that lasted eleven issues (1973-75). He has some copies so collectors may contact him.* **ALMOST NORMAL** is more work by Valentino. It's 8 pages, 8 1/2 x 11", B/W and you can get it signed for \$2, unsigned for \$1.50 from him at 11900 Oertley Circle, Garden Grove, CA 92641. Valentino says George Metzger, Spain, Trina, Moscoso, and Larry Todd have said they'd be guests at this August's San Diego Con.* **TIME LAPSE GROWTH** is one of those esoteric items, a mini-comic with color xerox guts, "a television magazine for trees". \$2.50 from Jamie Alder, 9970 Liberty Road, Chelsea, MI 48118.

ART HISTORY

DR. WIRTHAM'S COMIX & STORIES

A VIRGIN BOTTLE OF INK... AN UNTAPPED SOURCE OF POWER! AND IT'S ALL MINE TO DO ANYTHING I WANT!



As you can see above, Greg Irons did the cover for the fourth issue of **WIRTHAM'S COMIX AND STORIES**. He also did a great funny animal story inside about Gregor, a purpleass baboon, who looks an awful lot like a mandrill, but lives the life of a North Beach debauchee. **DWC & S 4** has 56

pages and sells for \$1.75 pp from Clifford Neal, 378 Judson Av, Mystic, Conn. 06355. The lead story, "Cheating Time" by Mark Burbey with art by Gene Day is a variation on one of the Gaines Feldstein E-C stories from **WEIRD SCIENCE**. It's Day doing Wood. Mike Roberts' "Martian Meringue" is in the same vein, complete with Woodesque oozy Martians and Corbenesque muscles and tits. The really unusual and outstanding artwork in the book is that of Neal himself, using his nom de arte Oisif Egaux. Prefaced by a page of theory and definitions, 20th CENTURY FOX is not a re-told E-C story in which one can anticipate the climax. "The Hood" is a character created by Neal and drawn by Bill Black in the good girl art style for which he is noted. This fine section will please all of you Fiction House and Fox collectors out there. Good script by Steve Vance. Fighting women and sexism galore. "Death and Dumb," drawn by Rich Larsen from a script by Burbey is another E-C poetic justic tale, true to the formula, and I guess that's an important facet of **DWC&S** but I'll keep on looking for uniqueness, for the innovative rather than the imitative. "The Tell-tale Fart!" is a parody of Poe that will keep you in stitches. Bisette and Veitch did it.* **YIKES 4** will be a full length ug, 32 pp and color cover. By George Erling. Out this summer, he says.

CITY LIMITS

ISSUE #1 OUT NOW.

COMIX BY ZABEL, COLLINS, PERKINS, AND CHRISLIP.

JUST 50¢ PPD.

FROM
BRUCE CHRISLIP
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THANK YEW.



© Gene Day. 1979



COMIX WORLD 119. May 1, 1979. C Clay Geerdes, Box 7081, Berkeley, CA 94707. All Rights Reserved. Subs: \$6 a year in U. S. Ads \$5 and \$10. Latest eight-pagers in the mini-series: A pamphlet on vaginal exercises and photozine #1. All 12 of the series for \$4.25 pp. Logo this issue by Grass Green, the author of GOOD JIVE COMIX and SUPER-SOUL. Admitting a strong love for the work of Jack Kirby, Grass took on the superhero trip back in the early seventies, then dropped out of comix for awhile. Now he's back on the scene sending his stuff around. Grass told me it was the Supreme Court Decision of 1973 that put a damper on things in his part of the country (Indiana). "In fact, local headshops & massage parlors are still being trotted in & out of court." Green makes his eating money singing and cracking wise in night clubs. Any publishers who want to contact him can do so care of COMIX WORLD.* Everyman has expanded their mini-series to 20 books. Info: 432 South Cascade, Colorado Springs, Colo 80903.* You remember Mr. Smiley, that sickening symbol of the sixties? Well Steve Stiles has revived him in a story in HYPER COMICS #1. Stiles calls him-

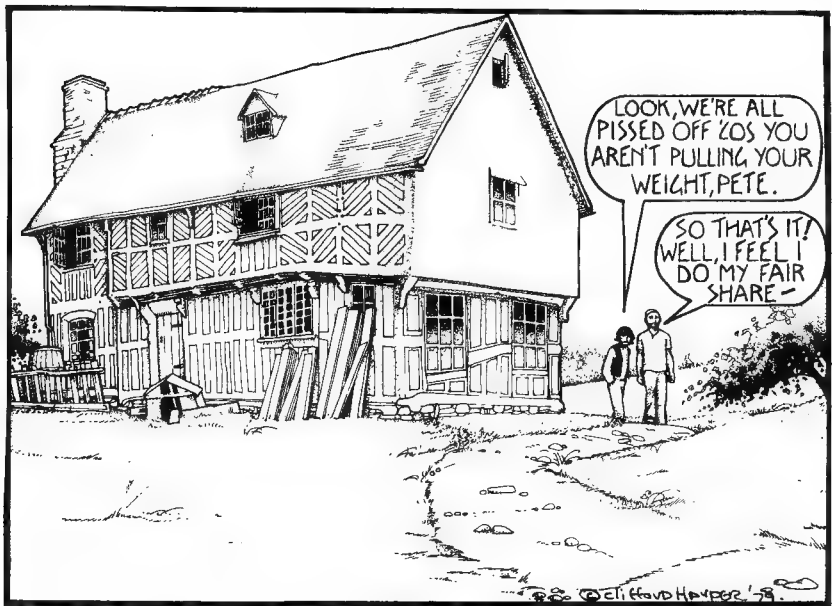


self Baltimore's #1 Underground cartoonist, and he's funny, but is he that funny? HYPER is his first solo. Stories like "Bondage Shogun" & "Radium Fun." Space, Punk, and Pop cult.* Zerox 4 you get for a couple of stamps from Chris Rock, P. O. Box 14, West Plains, Mo 65775.

AFTA is the perfect magazine for the comic art intellectual. Bill-Dale Marcinko publishes just about everything, a lot of good honest writing. "AFTA-1979 must continue," says Bill, "I see the evil and horror and apathy around me, and I realize that it isn't enough just to have a nice reunion, to publish one magazine which is a birthday present to everyone. It must turn into a fight. A fight against commercialism, against banality, against all of the forces IN FANDOM and OUT THERE which are trying to turn us into machines." If you want to read about Guyana, Rocky Horror and Fandom, get a copy of AFTA 3 for \$2 pp from Bill at RPO 5009, CN 5063, Rutgers U, New Brunswick, N J 09803.* STAR FIGHTERS #1 (a tabloid with Neal Adams & Ken Landgraf cover) goes for \$1.25. 315 E. 21st St., Apt 7-H, NYC 10010. This is STAR WARS the way it should have been drawn. Inside art by Landgraf.* In the mini-comic vein, Wayne Gibson has come out with PENGUIN #1. It's a quarter and a 15¢ stamp. 2521 North 40th, Seattle, WASH. Valentino's little FUCKIN' A FUNNIES goes for \$1.50 signed and 75¢ otherwise. 11900 Oertley Circle, Garden Grove, CA 92641. Very nice artwork. I like the shot of the hippo saying, "You only want me for my body." * GUNFIGHTER #5 is a curious volume. It's full title is "Anti-Christ Superstar: A Country-Western Opera in Three Acts." It's the first underground comic to contain a complete musical score.* SLEAZY SCANDALS OF THE SILVER SCREEN is back in print, this time in a larger format with a corrected cover. The first printing was small and there was an error on the Marilyn Monroe tracing on the cover. Conceived by Artie Spiegelman, SCANDALS illustrated a lot of the material from Anger's HOLLYWOOD BABYLON, focusing on Fatty Arbuckle, Lupe Velez, Desmond Taylor, and Liberace. Art by Deitch, Spiegelman, Griffith, Jim Osborne, and Spain.



TALENT[®] magazine



TANTE LENY PRESENTEERT is no more, but the artists who did most of the work have a new publication. TALENT 1 came out in November 1978, reprinting some translated Crumb and lots of other artists like Evert Geradts, Harry Buckinx, Marc Smeets, Ben Jansen, and Joost Swarte.* Back in 1971 when Jack Katz was talking about his graphic novel, THE FIRST KINGDOM, there were a lot of scoffers. Well, Jack was right about the trend and the term. Now there are a lot of people calling what they do graphic novels and projecting long works of comic art. One of these is Clifford Harper who drew the first issue of CLASS WAR COMIX (see panel above). The 10th issue of THE FIRST KINGDOM will be out in July. Harper says in his Afterword that "due to lack of encouragement" he never carried on. The art in CLASS WAR is nice, but if HARPER waits around for anyone to encourage him at this game, he's not likely to make it. In art, the attention only comes after you get the job done, not before.* GREAT DIGGS 2! is, at \$2.25, an over-priced collection of great political cartoons by San Francisco based satirist R. Diggs. You can laugh your way through this volume if the ideas and their implications don't keep you awake nights.* Another young writer bites the dust for dirty words. Tom's fate reminded me of that of the editor of my campus humor mag. Craig George got expelled for suggesting crude sexual roles for the high and mighty at San Francisco State in 1961. Where are you now, Craig? Was it worth it, Tom? Keep up a clean front, folks. -Clay 5-1-79

Dirty-Writing Editor Fired By University

Louisville, Ky.

The editor of the University of Louisville campus newspaper has been fired for insubordination for refusing to apologize for an April Fool's Day issue replete with sexual expletives, the university said yesterday.

"The issue is basically one of insubordination," Edward Hammond, a university vice president, said after dismissing Tom Murray, a senior from Louisville, as editor of the Cardinal, the university's weekly campus newspaper.

As the publisher of the Cardinal, the state university has the right to hire and fire its editors for refusing to observe a student ethics code, Hammond said. The university annually provides the paper with a \$25,000 subsidy.

Murray wasn't immediately available for comment but has hired an attorney in an apparent attempt to regain his job.

Just one day before the dismissal was announced Murray had survived an attempt by the student communications board to oust him or force his resignation.

The dispute involved last week's belated April Fool's Day issue, which was filled with various false stories, one of which reported the arrest of the football team on drug and sodomy charges. Coach Vince Gibson has threatened to sue the newspaper over the false story.

The issue's main editorial criticized the student government and carried in large print a four-letter sexual expletive as its headline.



© R. DIGGS. 1979.

United Press



COMIX WORLD 120. May 15, 1979. © Clay Geerdes, Box 7081 Berkeley, CA 94707. World Rights Reserved. Logo by New York cartoonist Ken Hahn. Subs: \$6 for 24 in U. S., \$10 for 48. Ads \$5 and \$10 (write for info). Strips on page 2 courtesy of Jacques bouvin.* Some of the following new funnybooks should be showing up at your dealer in the next few weeks: Warren Greenwood's ZERO #4, SHALL WE DO IT AGAIN (edited by Daniel Haus), S. Clay Wilson's CHECKERED DEMON IN OUTER SPACE. Underway: SNARF 9, BIZARRE SEX 8, DOPE COMIX #3, BAREFOOTZ 3, and a UFO book being assembled by Larry Shell. Interesting that the 46th issue of THE COMICS JOURNAL is announcing books like Larry Shell's BARN OF FEAR as though they were just on the stands. BARN OF FEAR has been around for two years, guys. Undergrounds are a funny business. By the time some of the books get into print, the artists have long forgot what they were into at the time they did the art. Such a long time gap between creation and publication. Not to mention the mess that occurs when books are advertised. Some of them never get completed. An artist puts off drawing his stuff until it's too late and the work that was done for one title winds up in some other mag. I remember some years ago Jim Osborne came up with a great title--VELVET VICE. He drew a few pages of it, then got involved with other things and finally sold the artwork to ARCADE. VELVET VICE was never published, but it's on a lot of want lists just the same. Artists often make up parody covers and titles and stick them in their books and these raise havoc with collectors who can never find copies of stuff like MUTANT LOVE.* The little BANANA-RAMA comic put together by Jan Tonnesen and Jon Hartz started as an eight-pager, but ended up with 24 as other artists wanted to contribute. Anyone interested may write to Jan or Jon at 1629 University Avenue, San Diego, CA 92103.* Making it is having Eric Vinicoff use your name for one of his characters in a story in ANALOG. Check out the May '79 issue (GHOSTWRITTEN MAN by Vinicoff and Marcia Martin). Most of the characters are named for people who own and work with Berkeley's Comics and Comix.* ORGASM REVIEW is out from Cosmic Circus, 521 33rd St, Oakland, CA 94609. \$2 pp. Some weird art and a hardcore cover that ought to more than tickle your fancies.* NO STATIC is 25¢ from Bill Sherman, 1103 N. Oak, Bloomington, IL 61701, a four-pager.* These funnybooks are all adults only, so state that when you order. The Big Brotherly post office is opening mail these days (they rip open one of my envelopes each time I mail out CW and I consider it an invasion of my privacy but what can you do?)* Jay Lynch says Phoebe and the Pigeon People is syndicated and if you wanna see it in your town write your local paper and ask them to run it. The reprint book should be out soon.* The latest BABYFAT (#4) is 50¢ from me. The latest three mini-mags are \$1 (BABYFAT, PHOTOZINE 1, and the VAGINAL EXERCISES PAMPHLET)* BAY CON V, July 27-29 at USF in S. F. CG

COMIX WORLD MINI-SERIES

The Comix World Mini-Series is the result of many ideas and very little money. The idea for BABYFAT, THE LITTLE ILLUSTRATED MAGAZINE OF WEIRD NEWS ITEMS, came together one night in Denny's where Ashkenaz-owner David Nadel and myself were hamming it up. For years, I've collected weird items from the daily papers, mostly bits that demonstrated what a wide range of behavior was possible among humans. Now my interest in this esoterica is not unique by any means. It was George DiCaprio's interest in weirdness that lead to the publication of FORBIDDEN KNOWLEDGE. Byron Werner organized his view of bizarre Americana into FAMOUS POTATOES and before that Tom Hosier was into things like PURPLE WARP and MODERN CORRESPONDANCE. All of us are into various manifestations of mail art and postal art and dada and my recent series of mini-comix come from all of this and more. The format has been around for many years. Larry Rippee remembers Justin Green coming into Gary Arlington's comic store in the Mission District of San Francisco with a little comic. Gary published it and sold it for seven cents. This was the first of the seven-centers, the "Off the Cuff" comix (circa 1971-72). There were, of course, pornographic eight-pagers done in the late thirties and early forties, but these had a slightly different size and format from Arlington's comics. The Tiajuana Bibles were clandestine and under-the-counter books, while Arlington's and mine are openly sold to anyone over 18. My comix would not even be restricted to adults in a logical society, but they do contain an occasional tit or some humorous nudity, hence they must be classified for adults only. The first comic I published in the small format was a reprint of Pat Daley's FIRST EMPIRE FUNNIES. Just before the first Underground Con in 1973, Dot Bucher gave me the work for two little comix: A HUMOUR or WHAT WOULD MAN DO WITHOUT HIS SENSE OF HUMOUR? and A STUDY: VIOLENCE SAYS: "LOVE ME AMERICA!" I published A HUMOUR, but the art for the other comic required a lot of expensive stat; etc., and I didn't have the money at the time so I couldn't get the book into print until 1979. As subscriptions to the newsletter increased during 1978-79, I decided to use the extra funds to do the mini-comix series. Disco was at its height and I did the little DISCO MOUSE as a light parody of SATURDAY NIGHT FEVER. It has an odd size because all of the original drawings were done 11 x 14. All of my subsequent comix have originals that are 5x7. (CONT'D ON PAGE TWO)

MONTGOMERY CLIFT

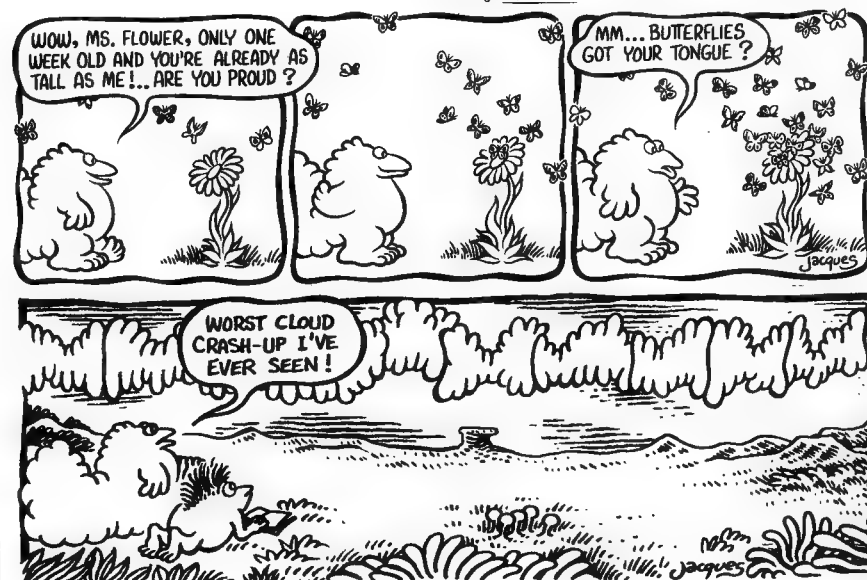
It's called the Fame Game and if you decide to play, be ready to have your private life spread all over the pages of the tabs. Brando's ex is telling all, implying sex symbols are lousy in the sack, and Patricia Bosworth's bio of Monty Clift is really an eye opener (Bantam, 1979). Born in October of 1920, the second twin out of the womb, Monty lived the good life as a kid, and when his dad lost it all during the depression, his mother scrubbed floors and did lots of shitwork without ever allowing her kids to lose their elite attitudes. Monty might have been a cartoonist (as you can see from the paragraph below) and it's interesting that he was never allowed to pursue his artistic bent. The folks didn't like it much when he made movies. Monty was the total fuck-up, a dope addict and drunk all his life, accident prone, a perfectionist who never got any awards in Hollywood because he just couldn't lick boots. Great!

Monty appeared the most docile, the most obedient of the three children. He did precisely as he was told. He was a quiet little boy, and he clung silently to his twin sister for comfort and protection. Only in the cartoons he drew when he was six does one see reflections of his subconscious. He sketched grotesque and remarkably accurate caricatures of his entire family. The crude balloon faces with their thick black brows and spindly legs expressed the spirit of the enigmatic Clift persona to a remarkable degree.

After my second divorce in 1972, I went through one of those lonely periods where I spent a lot of hours in coffee houses. I watched a lot of waitresses and listened to a lot of their rap. That's where the title WEIRD WAITRESS FANTASIES came from. I did the cover and solicited the artwork from seven other artists. They could draw a fantasy they had had concerning a waitress or they could do a fantasy a waitress might have about a customer. The artists who participated were all subscribers to COMIX WORLD. They were John Valandingham (New Jersey), Clay Fourrier (Louisiana), John Wozniak (San Francisco), Brad Caslor (Canada), Bob Vojtko (Ohio), George Erling (New Jersey), and Brad Foster (Texas). After WEIRD WAITRESS came BABYFAT 1. I did the cover. Interior art was done by Fred Hembeck (New York), whose work I had seen in THE BUYER'S GUIDE; Scott Shaw, who collects gorilla artifacts; he lives in Van Nuys, California; Brad Foster (Texas); Gary Whitney (Chicago), and Bob Vojtko (Ohio). I did the cover for BABYFAT 2, exaggerating American tit worship, and the interior work included panels by George Erling, Vojtko, Whitney, and Foster. I read about John Travolta being invited to eat at the White House and decided such an event had to be the satirical cover for FRIED BRAINS 1. I wrote to Gary Whitney and he did it right away. The book was out in January, 1979. All of the previous ones were run in 1978. Interior art in FB included: Jamie Alder, Brad Foster, Gary Whitney, and Brad Caslor. In March, I did my first issue of FUNNY INSECTS, which consisted mainly of movie parodies. I finally got enough art together to print WEIRD RIP-OFFS the same month. This one has my cover and interior illos by Foster, Larry Rippee (who stapled and cut many of the earlier Off the Cuff comix when he was working at Gary's store), Gary Whitney, George Erling, Clay Fourrier, and Bob Vojtko. Hunt Emerson visited in the Bay Area in October of 1978. Interviewing him and Suzy Varty re the British comix scene, he said he would do a cover for BABYFAT #3.

People have asked me about the meanings of some of my titles. Well, they don't really have any specific meanings. To me, titles don't have to relate to contents. They're just images. They stimulate the mind, play with the psyche--that's what comix are all about. Why do certain artists appear in the comix and not others, well, I work with those people I have found to be interested in the project and reliable. If an artist hasn't got time to do a 5x7 panel for a book, then I like him to say so and that's that. I don't have to hold my book up for a year waiting for him to get it together. I do the paste-up and the running around and pay the expenses on the project. My artists get their originals back, twenty copies of the comic per illo, and a lot of media and advertising exposure. So when someone says he wants to do an illo for one of the mini-comix, I expect that panel within ten days so I can get the book out. The project is ongoing and open to any young artists who accept the terms.

-Clay Geerdes 3-79



HORNY NOW AT AMERICAN EMBRYOS

Carrying an embryo from Lizerosa (pictured on opposite page) and due May 17 to Pele or Conductor. Under contract to major AI Stud.

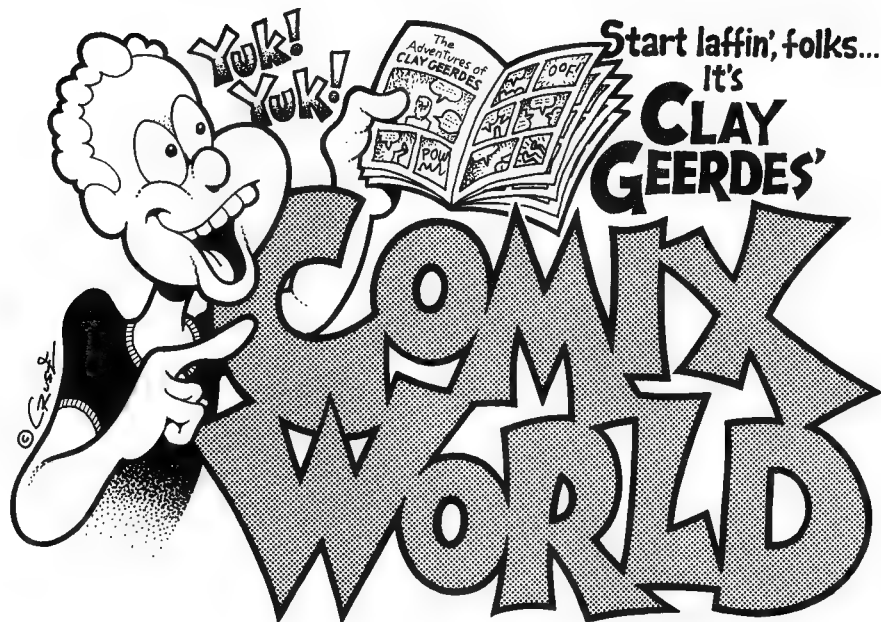
IMPORTANT INFORMATION
Thursday, February 22nd 10:30

—アジのコン・熊捕い!!

A Zulu in Alaska

would see something he knows

FAMOUS POTATOES is a weird ad-dada-zine produced by Byron Werner. The page above is from the four- and latest issue. #1 is sold out. #2, 3, and 4 are \$1.25 pp from Byron at P. O. Box 49623, L. A., CA 90049. * The infamous Nickelettes, denizens of San Francisco's women's lib underground, have a new "off the women's room-wall musical comedy" in the works and you local people can see it at 3543 18th Street in San Francisco on May 24 for \$3. I will be in Los Angeles at the American Booksellers Convention that weekend, but good luck, Nicks! * A full-length animated film of LITTLE LULU? Yep. The Variety ad said "finally, she's here:" Can it be they do not know that Lulu was an animated cartoon star for years? Lulu was born in 1932 as a panel in the Saturday Evening POST. Created by Marge Henderson Buell, she was in comics by 1945.



COMIX WORLD 121. June 1, 1979. Copyright Clay Geerdes, Box 7081, Berkeley, CA 94707. World Rights Reserved. Logo by Howard Cruse. His latest work will appear in SNARF 9, DOPE COMIX 3, BIZARRE SEX 8, and in Larry Shell's UFO book. Howard moved to New York a few years ago and worked as art director on STARLOG & FUTURE during 1977-78. He writes: "I think the move to New York was a good one for me psychologically. The fresh environment of high urban energy has stimulated me to experiment and test the boundaries of my style, subject matter and storytelling approach. I feel generally good and artistically revived." Howard is working on a third issue of BAREFOOTZ.* SHALL WE DO IT AGAIN? is an anthology of work by the brothers Davis, Phil Collins, Len Rifas (now an editor at Krupp), John Burnham, Daniel House, Hector Teitez, Kit Marcinko, Ellen House, and Aaron Berg. Regular ug comic format. It's a buck from your dealer. Below are the covers of the second two volumes of photos of Betty Page and if you don't know who she is then you ain't into that old fifties pin-up and cheesecake and bondage art. These go for \$7.25 pp ea. from Belier Press, P. O. Box "C", Gracie Station, NYC 10028. I think the main difference in the sex model of the 50s

and her 70s counterpart is that the 50s model thought she was doing something sinful or morally wrong while the 70s model is told by her sisters that she is doing something sexist. I had lunch in the faculty lounge at San Francisco State recently (absurdly priced stuff--a real rip-off) and a woman teacher asked me to draw her a cartoon on a placemat. I did one of my funny insects and when I indicated her little nipples the woman got that expression on her face and said "sexist!" Now you know: Nipples are sexist. Well, I see a lot of them around Berkeley and I just draw what I see--art imitating reality and all the rest.* Next to you are some panels from ZERO 4, the latest ug by Warren "The Brok" Greenwood and Von X. These guys used to farm in New York, now they live in Hollywood. They're the only artists I know of who can get away with animating vegetables without being ludicrous. ZERO 4 is a buck at your dealer.* We may be seeing Doug Hansen's ANIMAL BITE soon. I have a flyer of the cover that looks nice.* Wayne Gibson's TRANSIT PICTORIAL is a 25¢ 4-pager. B/W From him at 2521 N. 40th St, Seattle, WA 98103. Include a stamp.* Crumb has a 78 party record out from Red Goose (Yazoo). His new anthology should be making the rounds this summer.



c Warren Greenwood and Von X. 1979. All Rights Reserved.

The Time Is Right, So 'MAD' Will Become a Movie

Los Angeles

In the wake of the astonishing commercial success of Universal's "National Lampoon's Animal House" last summer, Warner Bros. has begun preparing a \$6 million movie based on MAD magazine.

"I first tried to get the rights from MAD eight years ago," the movie's producer, Fred Weintraub, said, "but the MAD people didn't think the time was right."

The time became right when — undoubtedly influenced by the huge grosses on "Animal House" — Warner's and Weintraub's production company agreed to give the humor magazine's publisher a percentage of

the movie's box-office gross and, more important, the right to approve the shooting script.

"We weren't going to let someone take the name of the magazine in vain," Al Feldstein, editor of MAD since 1965, says. "We've never allowed MAD to be merchandised. We don't even accept advertising. We didn't want it to look like we were doing the thing we satirized — merchandising ourselves for a buck. We wanted to put on the screen our kind of critical

comment on everything from shoddy merchandise and deceptive packaging to outlandish advertising claims and untruths from politicians."

One character the movie will not contain is MAD's nudnick Everyman, Alfred E. Neuman. "He's a symbol," Feldstein says. "No living human being could represent him. We can't even show him in profile, rather than full face, in our art work. It doesn't work."

New York Times



Planners' Action

5-19-79

Go-Ahead for Razing Of Straight Theater

By Eugene Robinson

The San Francisco Planning Commission took action yesterday that effectively clears the way for demolition of the controversial Straight Theater, at the corner of Haight and Cole streets.

The fate of the theater has been an issue in the neighborhood for years. Many residents of the area want it torn down, claiming it harbors muggers and vagrants and is an eyesore. But other activists have sought to renovate the dilapidated building.

The commission ruled unanimously yesterday that developer John Brennan, who owns the building, does not have to file a complete environmental impact report before he can raze the building.

The Planning Department's staff recently undertook a more limited environmental review. It concluded there would be no significant adverse physical impact on the neighborhood if the building was demolished.

Brennan must still obtain a demolition permit from the Department of Public Works, but that process, in view of the commission's decision, is largely perfunctory.

Anna Darden, of the Haight Ashbury Neighborhood Council, argued to the commission that "total environmental review" was necessary.

"The question is of far greater

impact to our community than just whether a theater should be torn down," Darden told the commissioners. She maintained that what happens to the site will affect the neighborhood for years.

But the commission also heard several speakers say the building is a dangerous eyesore.

"No one in his right mind walks past that building at night," one speaker said.

Two years ago Brennan obtained a demolition permit, but he was thwarted when the Board of Permit appeals revoked the permit and ruled that the project needed more environmental review.

That first permit is still being contested in court. Meanwhile, however, Brennan applied for a second permit. It was on this second permit that the commission acted yesterday.

He has said he plans to leave the site as a vacant lot for some time, but has not indicated what he might build there eventually. He owns substantial amounts of property in the neighborhood.

Planning Department staff members told the commission they have no authority to consider what might be placed on the site, and instead had to base their recommendation in Brennan's case strictly on whether the demolition of the structure would so affect the neighborhood as to require a full environmental report.

San Francisco Chronicle 11
5-19-79

Comic Book Heroes Save The Day

The box office success of "Star Wars" and "Superman" has sent movie makers scurrying to the comics for ideas.

So far, they've come up with Buck Rogers, Popeye and Flash Gordon live-action films. Sequels to "Star Wars" and "Superman" are also in the works. While "Star Wars" was not derived from a specific comic strip, the characters and themes, according to cultural historians, are like those in the funny papers.

Television has also gotten into the comics act with "The Incredible Hulk" and "Spider Man." Even Broadway has been bitten by the bug. The hit musical "Annie" was based on the comic strip "Little Orphan Annie."

Why the trend? For one thing, film makers tend to copy successful themes. Recently, disaster epics were in vogue. Now, it's the comics.

New York University cultural historian Robert Sklar cites the wave of nostalgia sweeping the country as a reason for the interest in comic strip characters.

Sklar notes, too, that in times of anxiety, comic book heroes tend to surge in popularity. Superman emerged after the Great Depression. Now, Sklar says, the nation is in another period of anxiety over inflation and energy problems.

By contrast, he says, in times of conviction and certainty, like the 1960s, society finds its heroes in the real world.

Jack Nachbar, associate professor of popular culture at Bowling Green State University in Ohio, suggests that society is looking to the comics for heroes because there is a lack of "real life heroes in the second half of the '70s."

U.S. News & World Report

HERE IS A LIST OF THE LATEST BRITISH COMIC TITLES. I HAVEN'T SEEN THESE BOOKS YET.

Vengeful Fate #1
Wank Fodder Wittisisms
Workin' Klass Super Hero #1
Ziegfried Smiegfried
Wild Wally and the Pope #1
Owl-Jumpers (eight-pager)
Happy Apulhead #1
Mach 3 Comix #2
Germs #1
Godchild
Even More Toad Papers
Yet More Toad Papers
Graphixus #5-B
Heart in my Nose
Graphic Oddssey
Catastrophe Comics
Neil Hissum Comics } Ar-Zak
Igor Comics

From West Germany:

U-COMIX SONDERBAND 20/S. Clay Wilson
U-COMIX SONDERBAND 21/Ron Cobb

In Finland, Pekka Gronow says he will be publishing some more comix soon. He did JYMY and HUUL! which were mainly reprints of American ug work.

JOAN CRAWFORD by BOB THOMAS
Bantam \$2.75

With most of the notoriety going to MOMMIE DEAREST, Christina's tale of her anal-compulsive Mom, Bob Thomas's well-researched bio stands up to the competition quite well. His book is a classic study of compulsive neurosis yet nowhere does he indicate that Joan Crawford was ever aware that she had serious psychological problems. Did it seem rational to her that she would beat and torture her children and disinherit them while donating money to hospitals and clinics and appearing quite beneficent to the rest of the world? Thomas follows Joan's rags to riches career, portraying her as an aggressive, domineering, competitive woman, one who ended her life alone and unloved. Her real name was Lucille LeSeuer and she never felt like she belonged. A sad book. C. G.

THE CARTOONISTS



A Dance Floor for Sale

The old dance floor of the original Fillmore West, where thousands of feet pounded to the tunes of the Jefferson Airplane and Big Brother and the Holding Company, has been chopped up and turned into cutting boards.

The Bay Area Marine Institute, which trains ghetto youth in marine vocations, is selling the laminated, recycled maple hardwood 10" by 14" cutting boards for \$25.30 to benefit their educational programs.

The non-profit Institute trains adults and youths in small boat repair, navigation, commercial fishing, and other marine job skills.

It obtained the old ballroom dance floor from the Fillmore at Market Street and Van Ness Avenue through an arrangement with the general contractor doing renovation work there.

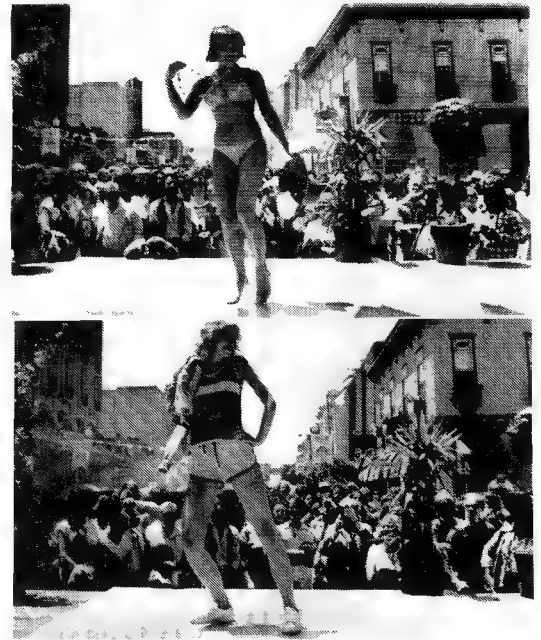
The site flourished as the Fillmore West ballroom from 1968

San Francisco Chronicle 59

★ Fri., May 18, 1979.

until 1971. It recently housed a carpet store and is now being converted into an automobile showroom for Roger Boas, the car dealer and the city's chief administrative officer.

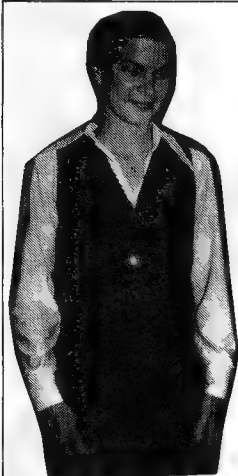
The cutting boards, which come with a certificate of authenticity, can be ordered from the Bay Area Marine Institute, Pier 66, San Francisco 94107. For more information, call 552-4500.



COMIX WORLD 122. June 15, 1979. Copyright Clay Geerdes, Box 7081, Berkeley, CA 94707. All Rights Reserved. Logo by Roldo, Canadian artist who does Roldo The Barbarian (a new issue on the way). Note to CW artist-readers in Europe and abroad--I'll be doing a slide show on foreign comix at the San Diego Con (4 o'clock, Thurs, August 2, 1979) and I'd like to hear the latest from you before then. Drop me a note and copies of any new comix available.* Tim Boxell, just back from England, says COMMIES FROM MARS 2 is well underway. The comic scene is getting tight in England. Head shops getting busted and all the comix and paraphenalia confiscated. Means a lot of dealers will be rejecting comix. Anything American is being grabbed by police, says Tim. Meanwhile, Hunt Emerson is drawing away. His new stuff will be published in the U. S.* GIZMO! One is out. \$1.25 from Tom Mason, 705 Draper Road, Blacksburg, VA 24060. A cover by George "Yikes!" Erling and lots of good inside stuff by Gary Whitney, Eddie Eddings, Brad Foster Bob Polio, Grass Green and others. Red cover. B/W guts.* In case you missed it, RBCC 148 has a nice interview with Ron Cobb in which Ron relates how he accidentally got into political cartooning via the L. A. FREE PRESS back in 1964.* Rick McCollum does a b/w 8 1/2 x 11" mag called HORDE. Some fine stuff. \$2 for 4 issues. 1718 Cedar #5, Cinci, Ohio 45224.

Since the sixties, the Bay Area has been prone to mass gatherings. We've had huge marches and demonstrations and street and park be-ins and love-ins and when the hippies and the politicians were drive into the country by the police and military circa 1969, the various merchants associations had to get something going to get customers back into their neighborhoods & lo and behold the street fairs were born, their style owing a lot to the successful Renaissance Faires put on in Northern and Southern California by the Pattersons. At first, the Grant Street Fair was the biggie (June 17-18 this year in North Beach), but it wasn't long before Union Street and Noe Valley and Polk Gulch were catching up. After awhile, the local merchants seeing that people didn't come inside much on those sunny days moved their stuff out onto the street. Now the fairs are mostly the local merchants and few authentic street artists and craftspeople. A highlight of the Union Street Fair is the public fashion show and I stopped by last weekend to shoot some pictures of the latest duds for you folks in the middle states who couldn't make it out. Looks like split skirts and very brief bikinis and stylized jogging and skating shorts and tops are it this season. The narrator of the show was wearing a leather body stocking and I felt for her in that heat. About ten thousands folks strolled around eating frozen yogurt and corn on a stick. Union is our street of boutiques and body bars and ethnic delis. C.G.



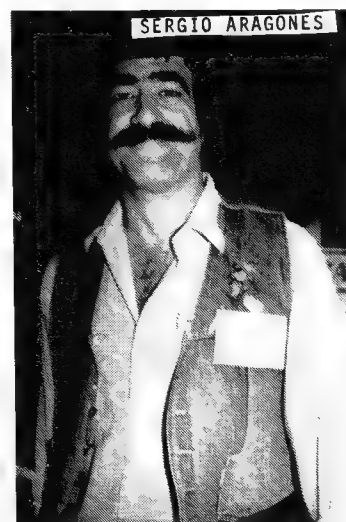


Once a year the ABA (American Booksellers' Association) throws a giant convention in a major American city and those of us who are heavy readers go ape and load up on the latest novels and thrillers and bios. This year the ABA gathered in L. A. and the effect was as expected--a lot of tv writers are now talking books. To me, it's a lot more logical to do a book and let an agent wheel and deal the movie rights at a studio than it is

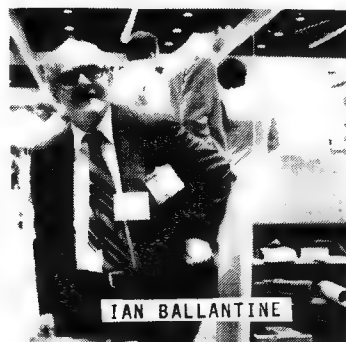
spend a lot of time speculating movie scripts. It's a weird business anyway. A friend of mine is in it. Most of the scripts that are done are never filmed. The writers make their living off what is called "development money". After someone at a studio says okay to an idea then the writers get money to develop the idea into a script. You want just a little insight into that business, see the Joseph Wambaugh interview in the July PLAYBOY. He just finished making THE ONION FIELD into a film on his own. Can't blame him after what the studio did to CHOIRBOYS. One of the funniest books since CATCH-22 and they fucked it up completely. I flew to L. A. during the time period the DC-10 went down in Chicago, ending a lot of literary careers--many of the folks on the plane were headed to the ABA Con--and most of the airport folks were on a heavy downer. L. A. was hot and smoggy. The Convention Center was mobbed on Saturday morning. \$10 to get in on the biggest freebie supermarket of the year. Small wonder. With the cost of paperbacks going to \$2.75 and higher, the admission would have been cheap at \$25. What happens at the con is that most of the big publishers have large display booths, complete with giant blowups of their newest book covers. They will have any of their authors they can get on hand to sign books and promote the company. The

front people are all decked out in their best three piece suits and slinky dresses, their faces glowing with smiles for the buyers and the press, mindful of the heavies who are watching them from nearby. The presidents and the department heads are always on the ABA scene and after several hours of smiles and handshakes you can see them visibly break down. You think that's the good life, but it's an illusion. I talked to one book president who told me there were people he knew making a hundred grand a year and barely getting by. I floated from Pocket to Dell to Bantam to JB to Avon, not being too interested in hardbacks, but I was disappointed to find that most of the freebies were last year's and not the new crop I expected. The covers were up, but no books. I did get Adam Hall's THE SIBLING, which I read on the plane back to San Francisco (great thriller about incest and reincarnation for you fellow thriller fans). A guy at Playboy Press gave it to me. Across the aisle, Jimmy Doohan was signing STAR TREK stuff. Bantam had Western author Louis L'Amour posing for folks in a Sheriff's star. Cat cartoonist B. Kliban was signing calendars for a gang of elderly women. Lots of charm. Heard a story about Jerzy Kosinski sending his new book around to a lot of companies under a fake name. They all rejected it. His own publisher put the book down. Real embarrassed they all must have been when they found out who the author was. Does that go to show it's who you are and not whether you have talent that matters in the book world? No. I loved Kosinski's COCKPIT, but I was turned off by BLIND DATE, which seemed to promote rape. Sergio Aragones said he was working on a new paperback. They ought to have him working on the script for the MAD movie. Someone told me Dan O'Neill was going to court again (June 27 in San Francisco) over his latest parody of the mice which appeared in CO-EVOLUTION QUARTERLY. Stewart Brand was named in the action, too. Says it's the first time he's been sued. They ought to get together and do THE WHOLE MOUSE CATALOG. See you at BAY CON next month. USF, July 27-29.

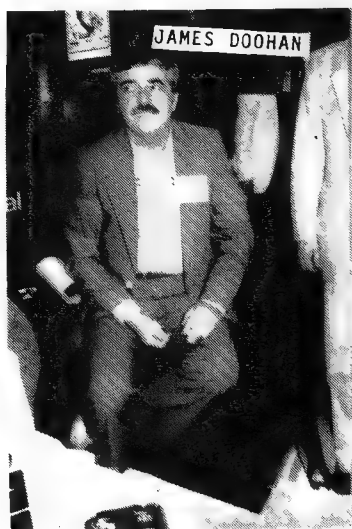
CLAY GEERDES



Upper Left: Lady with a pet tarantula on her vest. Above: Sergio Aragones visits the ABA. Below, Ian Ballantine, the founder of Ballantine Books.



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COMIX WORLD 123. July 1, 1979.
c Clay Geerdes, Box 7081.
Berkeley, CA 94707. \$6 for 24
issues in U. S. A. Logo by
Par Holman, whose work appears
in BABYFAT 5. Other artists
in the book are Ken Hahn, Ray
Weiland, and Brad Foster.*
New ugs: CORPORATE CRIME 2,
CHECKERED DEMON IN OUTER
SPACE, and TALES OF LOST
TIMES. TALES is \$1.35 pp fm
Arnold Willis, P. O. Box 2634,
Des Moines, IA 50315.* I'll
be at WESTERCON, Fri. Jul 6
at Sheraton-Palace Hotel in
San Francisco. Come down. CG

'Our Bodies' still banned for some

RENTON, Wash. (AP) — High school juniors and seniors only now may read the feminist book, "Our Bodies, Ourselves," following the decision of the Renton school board to reverse its ban on the book.

The district's General Instruction Committee, made up of teachers and students, voted last month to remove the book from general circulation at Hazen, Renton and Lindbergh high schools. The book was to be used by staff members only.

Parents objected to the book because it contains explicit sexual material and advocates a feminist philosophy.



Dave Fleischer

Hollywood

Dave Fleischer, the cartooning pioneer who created the animated characters of Betty Boop, Coco the Clown and Popeye the Sailor Man, was buried yesterday after services at Mt. Sinai Memorial Park.

Fleischer, who was 84, died of a stroke Monday at the Motion Picture and Television Country House and Hospital.

Fleischer, and his brother, Max, were among the originators of the movie animation craft, at one time running a studio considered second only to Walt Disney's.

Fleischer also worked for Paramount, Screen Gems and Universal studios and did the original "Superman" cartoons for King Features.

He made the feature-length movies "Gulliver's Travels" and "Mr. Bug Goes to Town," worked on the animation sequences of Alfred Hitchcock's "The Birds" and did several animated movie trailers and television commercials.

He was twice nominated for Academy Awards and in 1974 won the first Annie, the top award given by the Animation Society of America.

United Press



HOLLYWOOD/HANK GRANT

BURT REYNOLDS AND Ann-Margret are being sought avidly right now by Avco Embassy as stars for the company's \$12-million version of the "Terry and the Pirates" comic strip. The movie will start shooting later this year in Hong Kong and environs. Burt would have the title role, of course, while Annie's wanted as The Dragon Lady.

IT'S SWEEPING THE NATION

Jim Siegray's
LITTLE BOOK OF



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SAFETY MESSAGE FOR JULY 4th



Copyright 1979, Selby Kelly, Executrix



OKEFENOKEE SWAMP, GA — Even the swamp critters in Walt Kelly's comic strip Pogo Possum know a safe July 4th celebration is just plain common sense. However, Porky Pine and the urbane turtle Churchy LaFemme do differ with a very boisterous raccoon over "safe an' sane." This public service message is sponsored by the official Pogo Possum Fan Club, Box 2311, Bridgeport CT 06608.

Popeye the SAILOR

This being the 50th anniversary of POPEYE, COMIX WORLD leaped into the breach and secured an interview with the world-renowned one-eyed sailor. The interview was conducted in the plush hospitality suite of the Comix World Building in picturesque Berkeley, California on June 25, 1979. Popeye arrived wearing his dress whites. He was quite spry and energetic in spite of his 92 years (He was born at the age of 42, sired by Poopdeck Pappy who was over 60 at the time.). Popeye admitted to being into health foods and vitamins and told interviewer Clay Geerdes that it was his habit to rise at dawn each morning and jog for several miles before sitting down to a hearty breakfast of spinach flakes and cocoanut yogurt. During the session, Popeye sucked on his corncob pipe, but refused anything to put in it. He said he hadn't smoked for years. The pipe was just part of his image and he carried it around so his kid fans wouldn't be disappointed in him.

CW-- I'm sure today's generation knows a lot about your television career under the direction of the Fleischer brothers, Popeye, but many of them might be surprised to learn that you were not always a cartoon star. Tell us how you happened to get into the funny papers.

Popeye-- Well, Elsie Crisler Segar, the cartoonist, had a newspaper strip he called the Thimble Theater which he'd started around 1919 and one of his characters was a little short drink of water named Castor Oyl. In 1929, the little detective was headed for an island in the middle of the ocean and he needed someone knowledgeable about ships and I was in need of a new ship meself at the time so I signed on. Once we got back to dry land, Segar was gonna fire me, but a lot of folks wrote in to the papers and said they liked my style so he kept me on.

CW-- What was it they liked about you?

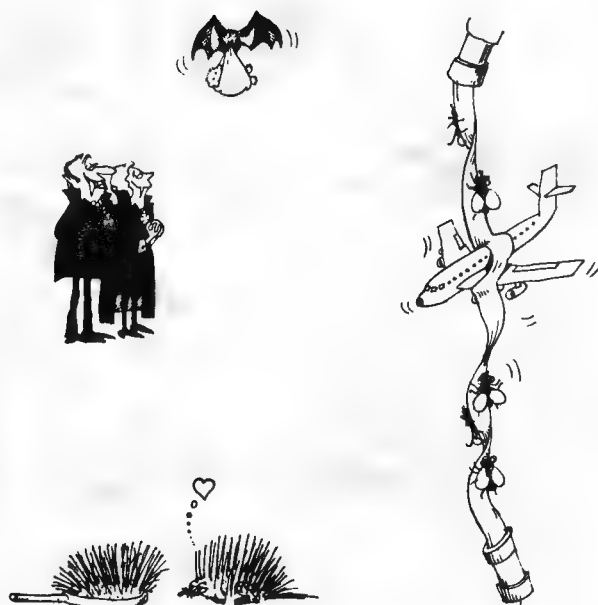
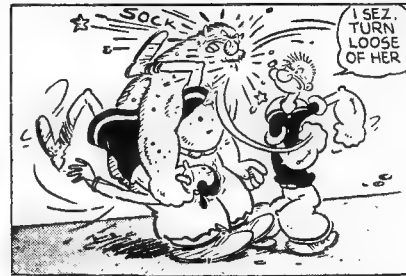
Popeye--Hell's bells, sonny. I was the fightin'



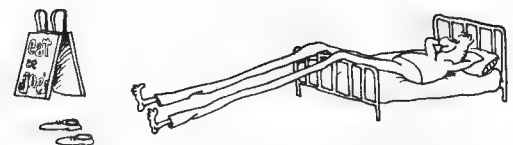
interest. Folks liked the way I always punched out the bad guys and didn't take no guff from the rich crooks who ran things. I was one of the first superheroes, you know, though the folks at the big comic companies never like to give me the credit. I was around a long time before those Cleveland boys hired Superman. When Segar took me on, he had a little guy named Sappo playing the lead in the Theatre. I had that top spot in no time.

CW--How would you categorize the role you played?

Popeye--I yam what I yam and thass all I yam.



No one is ever going to be able to say that Sergio Aragones didn't find his own spot in the comics world when he got the guys at MAD to run his doodles in between the other features. All that hilarious stuff might have made some of you go blind, but at least you've got some of the funniest memories ever put on paper. Now it's possible for you to get all that good stuff in one paperback--MAD'S SERGIO ARAGONES ON PARADE (edited by Al Feldstein and Jerry DeFuccio). In this one, Sergio and a lot of writers take on everything from the Olympics to Santa Claus. Anyone who has ever seen Sergio sketching at a con knows that he is probably the fastest cartoonist alive. If you see him this Summer at one of the cons, do not ask him where he gets his ideas. Some of the doodles reprinted here may remind you of Sergio's horror stuff from the DC mystery comics. He was in most of the PLOPS and a complete list of his work would probably run all the way off this page. The PARADE paperback is \$3.95 from Warner Books.





COMIX WORLD 124. July 15, 1979. c Clay Geerdes, Box 7081, Berkeley, CA 94707. World Rights Reserved. Subs: \$10 for 48. \$6 for 24. All back issues: \$22. Ads: 5x7" camera ready --\$10.00. The 14 mini-comix--\$5.50pp. Logo by Walt Rodgers who did A-Z Comics. All art in this issue is copyrighted by the artist concerned.* Dixieland Jazz was big in the fifties and one of the bands made enough money to float a successful restaurant-bar in San Francisco--Earthquake McGoon's. For a long time the saloon was on Clay Street, but this year it moved to the Embarcadero where there are a lot of new shops and boutiques. To advertise that move, they got Greg Irons to do them five posters and the posters were so hot that most of them have been stolen from their spots around Berkeley. Irons has been busy doing a lot of comic work this year. His latest appears in the second issue of CORPORATE CRIME (See "Genocide" on page 2), and he has done a lot more on the purple-aced baboon who debuted in the 4th issue of DR. WIRTHAM'S COMIX AND STORIES. Some of this will appear in #5. Irons did the cover for SLOW DEATH 10, a book you'll probably see by August. His most recent project is a series of erotic t-shirts done in the style of Japanese tattoos.* To me, the function of a reporter/photographer has always been to be the eyes and ears of folks who can't be on the primary scene and I've tried to live up to that, but it's not always possible. I went over to the Sheraton-Palace in San Francisco to take photos for you, but Danny Low

of the WESTERCON committee refused to let me in. He told me they "had no facilities for the press." I told him I considered this unprofessional and an affront to all the fans who support S-F and can't be on hand in person. In ten years of covering fandom, this is the first time I have been insulted and prevented from doing my job.



The panel above is from EDGE CITY, a new B/W, 8 1/2 x 11" 16pp comic by Dave Geiser. It was published by Jerry Tomasiewicz, 5405 S. 33rd Ave., Omaha, Nebraska 68107 and it's a buck from him. It's another in a long series of pessimistic works by Geiser, an intellectual who has chosen to document the seamy side of human life. Beginning with HONKY TONK back at the end of the sixties, he has produced books with titles like DEMENTED PERVERT, SALOON, and CLOWNS, the latter inspired by his love for Fellini. After a year in Europe and some time in the Midwest, Geiser is back in the Bay Area. EDGE CITY bears comparison with the work of S. Clay Wilson (style and aesthetic) and collectors will want it. The first edition is 1000 copies. The first 30 are signed and numbered and available from Jerry for \$15 each. I haven't seen Jerry's UP FRONT yet.

Mickey Mouse Dispute Heads For Settlement

A possible federal fine or jail sentence for perpetrators of the Great Mousecapade was postponed yesterday, and lawyers for cartoonist Dan O'Neill and the Co-Evolution Quarterly appeared headed for a settlement with Walt Disney Productions.

The cartoonist and the quarterly faced a federal contempt of court hearing for drawing and publishing a parody of Mickey Mouse — something the same court forbade O'Neill to do in 1975, after Disney sued him for copyright infringement.

But the hearing was postponed after 2 1/2 hours of confidential settlement negotiations inside the chambers of U.S. District Judge Albert C. Wollenberg, who handed down the original decision against O'Neill.

Both sides are due back in court September 6 unless they reach a settlement earlier.

Attorneys for both sides would not discuss the negotiations, but O'Neill's attorney, John Kecker, said the proposed agreement would involve "no jail term" for O'Neill and no labeling of anyone as a "guilty party."

Asked if he would continue drawing Mickey Mouse, O'Neill replied, "I can't stand the damn thing in the first place. I only got involved out of a vague interest in the First Amendment. There are enough people in the country who can draw mice. I won't. I hate mice; I found four of them in my kitchen last week."

The settlement negotiations do not affect the \$190,000 in damages O'Neill has been ordered to pay Disney in the original lawsuit. O'Neill said yesterday his assets consist of a 1963 Mercury convertible, \$100, a banjo, a guitar and a slightly baggy gray suit bought especially for yesterday's court hearing.

It's a long time from concept to completed comic book. ANIMAL BITE was in the wind back in '73 at the first Underground Con, and CORPORATE CRIME 2 has been advertised for almost two years. They're out now. Nice books. \$1 each from your dealer. The panel below is from Arnie Willis' TALES OF LOST TIMES. Arnie did the logo for my next issue and I'll have the story on the Iowa comix gang then. * Bondage fans can get the latest collection of amateur photos from Belier Press, P. O. Box "C", Gracie Sta, NYC 10028. \$7.25 pp in U. S. A. All from the Irving Klaw collection. Belier published the work of Eric Stanton and other bondage artists.* Did you know that Richard "Jaws" Kiel was once a fuller brush salesman? He's 7'2 and weighs 315! Happy Bay Con!



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NEW COMIX CHECKLIST

ANIMAL BITE COMIX
BEST BUY COMICS
CORPORATE CRIME COMICS 2
EDGE CITY
HOB0 STORIES 1
LEFTOVERS (CERBERUS 2)
TALES OF LOST TIMES

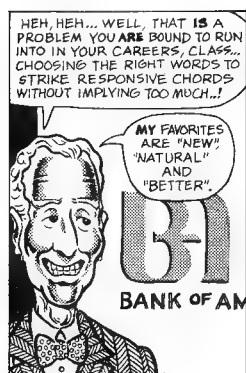
PREVIEW HITS
To your left, the art of Dave Taylor from "Power of Zot" in HOB0 STORIES. At right, Doug Hansen's Scaramouche from ANIMAL BITE. Center (left to right), a bit of auto action from John Adams "All American Movie Comix in HOB0; Erling's Skippy, Siergey's bunnies, and Terje Nordberg's Mr. Mouse all from ANIMAL BITE published, like HOB0 by Cascade. The new Crumb comic is a collection of stuff from CO-EVOLUTION QUARTERLY. It has a new cover and is called BEST BUY COMICS.



These three panels from CORPORATE CRIME 2, the comic that peels off the labels.



© GREG IRONS. 1978



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up publication.* SAN FRANCISCO COMIC BOOK 5 and MOONDOG 4 are completed, but may be held up for awhile.* Some of the books you can expect to see this year are: PHOEBE AND THE PIGEON PEOPLE, DOPE COMIX 3, WEIRD TRIPS 3, DEATH RATTLE 4, MR. SNOID, and YIKES' 4.* The latest Comix World mini-comic is ANIMAL REVOLT and it's 50¢ and a stamp from me.* I liked George Erling's cover for FUNNY ANIMAL LUST, an eight-pager coming from Cascade soon. George turned down my request for an interview.* Simon and Schuster has reprinted POGO's WILL BE THAT WAS, a collection that includes GO FIZZICKLE POGO and POSITIVELY POGO. Kelly would have had a ball with the Carter administration. So much of his satire is timeless. This new POGO is \$5.95. Join COMIX WORLD! Coming up: A profile of Greg Irons; an interview with CERBERUS artist Eric Vincent.



COMIX WORLD 125. July 20, 1979. c Clay Geerdes, Box 7081, Berkeley CA. World Rights Reserved. Subs: \$10 for 48. Ads: \$5 up. All back issues: \$25.00. Logo by Arnold Willis (Lost Cause Comix, Tales of Lost Times, \$1.25 ea pp from him at P. O. Box 2634, Des Moines, IA 50315.) * FOG CITY 3 is out and it's a beauty, loaded with lots of great stuff by Rand Holmes, Marv Newland, Terry Hamilton, George Metzger, and Brent Boates (see p. 2 for address). This one is 64 pp and goes for \$2.* Lots of comic action up Canada way lately and one of the most ambitious projects is THE 1980 COMICS ANNUAL, a 128 page mixed bag of beautiful comic artwork with a range from Sci-fi to Western. Most of the stories have that ironic twist familiar to readers of E-Cs. In John McLeod's "Blarg the Swordsman", a Barbarian saves a damsel in distress and when he is rewarded by bitchery he in turn ties her up and holds her for ransom. There are 31 tales in this first volume, all of them up to the quality of HEAVY METAL. Fans of Vaughn Bode will want to check out the work of Tom Nesbitt. If you can't find a copy of this in a bookstore, send \$7.25 to Potlatch Productions, One Duke Street, Hamilton, Ontario L8P 1W9.* The artists and craftspeople in the Peanut Gallery, 747-B Street, over in San Rafael, California, have to relocate, and to help with the financial end of the move they had a big t-shirt bash on July 14, 1979. On hand were a lot of originals by Mouse, Kelly, Pat Ryan, and David Sheridan, namely, the inhabitants of the building. Pat and Dave's t-shirts sold for \$10-15. The Concrete Foundation for the Fine Arts one went for \$12. Ryan's daughter, April is wearing the "High Roller" t which out to go well in this period of faddish street-skating. April, Rick, and some of the other young people are about to break into show biz, doing soft drink commercials. They call themselves the DISCO DOLLS AND DUDES (and Amber gets credit for the name). Joel Beck stopped in; said he's at work on a new strip for the Rip Off Syndicate.* Ted Richards, who speaks for himself on this page, had an auction of some of his work at Fast Draw Studios, Saturday, July 21. The mouse he never drew is still making life



BANKRUPT SALE By TED RICHARDS!!

ARTWORK FOR SALE!
DRAWINGS, SKETCHES, MEMORABILIA
ORIGINAL CARTOON PAGES 'N' STRIPS!

NOW, THIS MAY COME AS A SHOCK TO SOME OF YOU, BUT I'M ACTUALLY LIABLE FOR ONE-THIRD OF THE JUDGEMENT THAT WAS AWARDED IN THE WALT DISNEY CORP. VS THE AIR PIRATES CASE - WHICH AMOUNTS TO 90,000 BIG ONES! HA! OBVIOUSLY I HAVEN'T GOT IT! I'VE SUBMITTED A "FAIR" SETTLEMENT OFFER TO THE DISNEY CORP., HOWEVER, EITHER WAY, BANKRUPT OR SETTLEMENT, I'M STILL GOING TO OWE THOUSANDS OF DOLLARS IN ATTORNEY FEES (2500.00 TO DATE!) PLUS THERE'S THE LOST TIME AND OPPORTUNITIES I HAVE INCURRED OVER THE PAST FIVE MONTHS. I'M EXHAUSTED. I NEED FINANCIAL HELP FROM ALL OF YOU, FANS AND FRIENDS ALIKE!! SO JUST COME - BRING YOUR FRIENDS AND "FAMILY" AND LET'S SHOW THAT CORPORATE CARTOON EMPIRE - THEY CAN'T MESS WITH A REAL ARTIST!!



SALE WAS JULY 21, 1979. C.G.

NOTE: IT'S O.K. TO PHONE IF YOU'RE OUT OF TOWN - ALSO, IF THERE'S ANY QUESTIONS ETC, PLEASE CALL 415-621-3218 - T.R.



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rough on him.* William Goldman's new novel, TINSEL, has a lot of comic references, because Noel, one of the main characters was a comic freak. There's even a discussion of Dr. Wertham on p. 147.* The best novel I've read this year is James Jones' WHISTLE. If you want to know how it was in the early forties when comics were at their peak, read this one.* Last Gasp will reprint TITS 'N CLITS 4 and publish #5 later this summer. A Canadian paper strike is holding



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Blacksburg VA
24060



FOG CITY COMICS #3, published June, 1979 by STAMPART. Address: P.O. Box 48385, Bentall Stn., Vancouver, Canada V7X 1A2 ART © RAND HOLMES. 1979.



Rand Holmes. Photo © Clay Geerdes, 1979.



APRIL RYAN



KELLEY and MOUSE OUTSIDE THEIR SAN RAFAEL STUDIO. July 14, 1979



DAVID SHERIDAN



JOEL BECK



A FEW OF THE DISCO DOLLS AND DUDES AND SOME FRIENDS



PAT RYAN

ALL PHOTOGRAPHY © CLAY GEERDES, 1979



My Bonkers strips came the last few years of college and gradually, they got weirder, and I got more scattered. I was already a perfectionist, poor at relating to women, and when I got into the pressure of advertising class with the staying-up-for-a-whole-week trips to do an annual report or painting or pop-up children's book I was ready for the suicide trip. How can you describe the 100 hour burn as you push to finish, rat-wheel confusion brain fever kick and scream tantrum while you're so outwardly cool? You don't fit your body anymore and the slightest sound makes you cringe shake sweat. I didn't speed to make those hours. I did it on will power. No sexual release either, 'cept the eternal fist. Being fairly handsome, girls would make passes (shit, boys, too, g'ddammit) but in my confusion I couldn't respond. Oh, well, let's just say that a psychologist friend caught me in time and, if not curing me, made the pieces flexible enough to last. Gave me some semblance of an ego, too.

Read Borrowed Time like you were living it, and you can see the kind of things that go on in my head. And that story is extremely polite compared to what I want to put down on paper the next few years. I hate the forces of conformity (Jesus freaks, Disco, cities, cars, McDonalds) but learned several years back that I could benefit greatest by wearing a fairly straight skin. My jeans, work shirt and decent hair. Why waste energy looking weird when you can save it for creative energy, being weird? Am just not getting to where what others think about me doesn't matter. Finally drawing pussies and tits and fleshing my intellectual discontent with my characters. Maybe I can finally draw the things I've looked at and admired in Todd, Bode (yes!), Wilson, Crumb, Moscoso, and the galaxy of talent that con-

fines itself to 6 x 9 newsprint pages of the undergrounds.

Politics? My mailman must think I'm a schizophrenic; I get my NOW newsletters, ARE and NARAL material, my ACLU stuff along with my Fredericks catalogues, Playboy, fuck movie/book come-ons and my Smithsonian, Natural Science, etc etc. I guess I'm so consumed by the inner motion of trying to balance/analyze facets of every issue that the only political opinions I have are that people should be left alone, that there should be far less of us, people who rape the earth should be



COMIX WORLD 126, August 1, 1979. © Clay Geerdes, Box 7081, Berkeley, CA 94707, All Rights Reserved. Subs: \$10 for 48. Ads: \$5 up. All back issues \$25. Logo by Eric Vincent, creator of CERBERUS COMICS.

ERIC VINCENT

"I got shuttled all over the place after a divorce when I was a couple of years old. People would keep me, get tired of me, and send me back to my Dad and stepmother. Then the legal hassles would start again and I'd be off with my crazy mother or whoever for another round. It finally stopped when I was nine, and I stayed with my Dad in Louisiana. He teaches at the University of Southwestern so I had a very liberal and literate upbringing . . . waking up to opera and all that. But by then I had learned how to be alone, and you don't unlearn that. That, coupled with a stepmother who drove me to excel and for whom excellent is not enough, made me a pretty weird kid. Every other kid on the block terrorized me, beating me up because I was a "brain". All through high school I was in the science fair. I always won at State and had a trunk full of medals. I was president of the science club, founded a creative writing society and magazine and did strips for the school paper.

Problem is, I thought that if I did great things the other kids would like me, never realizing that that just goaded them on. Kind of a vicious circle of achievement and harassment. I was shy and had zero ego, so I just kind of took it all lying down, which I guess pissed them off all the more, not getting a reaction and all.

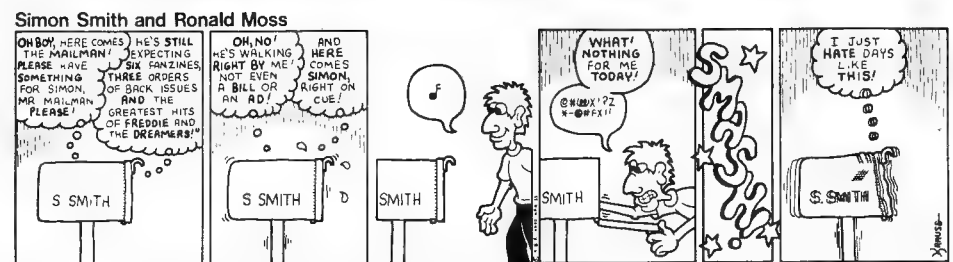
My friends, a curious lot to be sure, would go out on weekends and spend time at our observatory, go on field trips, or rap on all kinds of metaphysical things. High School was hell, so while our peers back seat wrestled, drank and did the car thing, we marked time with an intelligent English teacher we had. Honest to God he kept us together our senior year. We'd sit in his class room before school and listen to classical music. It was through him I began to notice cultural things. Even though

I was surrounded by these things at home, they really hadn't made much sense to me until we spent numerous evenings at his house, drinking tea, munching crackers and hearing about Beethoven, Ouspensky, C. S. Lewis, Twain, learning to meditate and think. Still no great interest in art though; when I went to USL I majored in Zoology.

During high school I was intensely lonely, so I spent a lot of time working on my science fair projects. For several years I was involved with Anoles, the small green lizards that people mistakenly call chameleons. I built mazes, did behavioral work with rubber lizards, studied their color change, watched them fight their territorial battles and over the years preferred their company to that of people. I'd lock myself in my room whenever my stepmother was on the rage about something and just watch them. You know how the high school years are charged physically, sexually and emotionally as you try to live through puberty. And in that process of being/becoming I developed the kind of physical attachment for lizards that I know some of my friends have for '57 Chevys. My junior year a friend gave me a paperback collection of college strips edited by Harvey Kurtzman and when I saw Bode's Masked Lizard strip I flipped out. My last 2 years of high school I did a strip called Terrible Terrapin and I swiped from Bode a good deal.

By the time I was a senior in Zoology in college, my interest in art and science really had me split. Finally, I couldn't take all the structural crap and I changed to advertising design. During the 7 years I was in school I supported myself entirely with signwork, carpentry, running a local magazine and when I finally got into advertising, an agency job. For several years it was the real starving artist trip, eating anything I could find and not eating for days.

I found out about undergrounds in '70, pretty late. I was super straight until about 21, then the hair grew to my back and I started getting outwardly weird. Didn't try dope until about two years ago. It was too damn similar to my normal state of mind to keep me interest. It's enough my sensations are so intense and confused . . . I should give up what control I have, too? I can't smoke (I'm a runner) so did brownies. . . which are still nice occasionally for intense feelies and



watching Dan draw at the conventions and writing letters about it to the Disney lawyers. The fan as fink.* A copy of FOUR-BIT FUNNIES 4 is a buck from Valentino, 11900 Oertley Circle, Garden Grove, CA 92641. Only 100 copies exist. -Clay Geerdes

With "Popeye," "Dick Tracy" and "Flash Gordon" in various stages of preparation for the screen, it is scarcely surprising that Columbia Pictures plans a film version of another long-running cartoon strip. It is "Alley Oop," the comic adventures of a caveman, which have been appearing since 1933.

... Atty. Mike Stepanian is playing a character almost as fictitious as himself in "Where the Buffalo Roam," a \$4 million film being filmed here, in part. It stars Peter Boyle as a dope lawyer, and hot-hot Bill Murray, of "Saturday Night Live," as Hunter S. Thompson, the "Uncle Duke" character in the comic strip "Doonesbury"



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BEWARE: When in the vicinity of these types never light matches or wear open toed shoes.

c Bob Boze Bell, 1979

produced on this planet of ever-matching agony. Saturday Night Live is boring, the info page for Playboy's fold-out is an insult, I like smelling cat feet, running long distances (I'm up to 10 miles), Death of a Salesman, Twain's Mysterious Stranger, diving muff, whale songs, and fig newtons. Quadrophenia is a cultural landmark, flawed but still genius. Polanski can have all the young girls he wants as far as I'm concerned if he produces more films like The Tenant. Ken Russell is at his best in The Devils and I like Bergman's Hour of the Wolf and Cries and Whispers. Viewers should commit themselves to a piece of art, participate in it, live it. How can people come out unchanged by A Long Day's Journey Into Night? Snicker at the end of Man For All Seasons? Not cry when Willy dies in Salesman? It's tiresome to see most people treat theatre, music, and art like a Sunday drive, something to amuse and keep the neurons from freezing up completely, just part of the general spectacle that tries to hide the ticking of the clock.

7-8-79



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Clay Geerdes COMIX WORLD



COMIX WORLD 127. AUGUST 15, 1979. © CLAY GEERDES, BOX 7081, BERK, CA 94707. World Rights Reserved. Subs: \$6 for 24, \$10 for 48. Ads \$5-10. Logo by Greg Irons. Greg was born on September 29, 1947 in Philadelphia, PA. His father was in advertising; his mother a Registered Nurse. He attended Upper Marion High School until the tenth grade. School bored him and he spent a lot of his time in Philly wandering around on the docks and seeing museums. After a short time in a military school, he cut his ties and went on the road. He hit Haight-Ashbury in April of 1967, did enough poster work for the Fillmore and Family Dog to save up some money, and went to Europe where he spent the end of the sixties. During his eight months in London, he learned the craft of animation doing a lot of work on YELLOW SUBMARINE. He returned to the U.S. in 1969 when the poster trip was coming to an end. While abroad, he had done a lot of drawing in his sketchbook, much of the material that was to appear in his early comics, YELLOW DOG 15, HEAVY, the work strongly related to animated film. Greg's drawing style was influenced by the work of Jack Davis and Wally Wood via paperback reprints of the early MADs and he had long been aware of the comic form and its potential. He was familiar with Crumb's early work from YARROWSTALKS, which was published in Philadelphia, but the first ZAP he saw was ZAP 3. Griffin's comic art ballroom poster impressed him, but as Greg said, "In spite of the fact that you have read a thousand comic strips, it's a different deal to draw them. My posters had a lot going on in them and were probably more comix-oriented than those of a lot of other people, but it's difficult to just jump into comics. What are you going to do comics about?" He went to see Griffin, because he had seen ZAP and thought it was the right vehicle for him, but he found ZAP closed by then with the space spoken for by Moscoso, Williams Wilson, Spain, et al. Griffin encouraged Greg and he did a strip and took it to Crumb who was living in Haight-Ashbury. Crumb liked the idea and encouraged Greg to finish it. He did and took

-GREG IRONS-

it back to Crumb's. Crumb wasn't there that day and he gave it to Dana. The strip got lost and Greg got discouraged with trying to deal with the ZAP folks. The artists had all been receptive to him, but nothing seemed to be happening as far as getting his work into print, so he took the strip to Print Mint and Don Schenker printed it in YELLOW DOG. The Schenkers and Ritas were partners in the Print Mint at the time and they encouraged a lot of artists to do books. Greg saw that the best way to go was to do his own book and he did HEAVY TRAGICOMICS. "One of the things I was doing at this time was working for the Berkeley TRIBE, which was a splinter group from Berkeley BARB, and Dave Sheridan was working there so I met him. He was working with Fred Schrier on MOTHER'S OATS. Also at the time I met Gary Arlington at his store on 23rd Street. He had some specific ideas on the kind of comics he wanted to publish--I saw him at the time as a potential publisher. He showed me all these EC comics. He had the idea of doing an EC revival and doing SKULL COMICS. He laid about ten ECs on me and said 'Go home and read these and see what you think.' Well, I flipped out on those ECs. I never knew about EC's at all. I knew about MAD and I knew some of the artists, but I had no idea they had done all this other stuff. So I went home and did a story for SKULL COMICS and an inside cover and I showed it to Arlington and he said great, why don't you be editor so I said okay, great, I'm editor. I asked Sheridan to do something and I asked Jaxon to do something. He was kind of at a depressed part of his career and I think that SKULL COMICS kind of revitalized him, too. I asked Shrier to do a story and Rory Hayes to do a short piece." This became the second wave of underground comix. Ron Turner was involved with the Berkeley Ecology Center at the time and he came along commissioning a book relative to ecology. Gary Arlington came up with the title SLOW DEATH FUNNIES. Gary always had the ideas, but not the money, so SKULL 1 was published by Rip Off Press, while Ron Turner borrowed some money from his father and published SLOW DEATH 1. Later when Ron went into full-time publishing he took over the SKULL title as well. It had been Arlington's idea to revive the EC horror line with SKULL, then to revive the Science-fiction line with another title. In the artists' thinking, SLOW DEATH was that title. Greg explained that the two titles went to Ron Turner, because he offered money up front at a time when the artists needed it badly. Rip Off had run SKULL 1 with the stipulation that no royalties would be paid until after the book sold. We talked about Greg's work re the Viet Nam war in LEGION OF CHARLIES and SARGEANT SMACK AND EASY COMPANY (Organ Magazine, San Francisco). He says: "I've always felt that one of the functions of a cartoonist or a political cartoonist or just a cartoonist who is working as a commentator is to take all the information that's around him, consolidate it in some way, and put it out there again in a consolidated form with or without a heavy commentary. The stuff that I did that had to do with the Viet Nam war, for instance, didn't say stop the war, it didn't even say the war is a bad thing; it just said like here come these guys back from the war and here's a little story about 'em, and here's what they do. It doesn't say they're good or bad or that the war did this to them."



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A TOAST

Clay--"Looking at it from the present, Greg, how do you feel about the attitude reflected in the comix that you drew? Can you look at LEGION OF CHARLIES and some of this other material and be satisfied with it from where you are now?"

"Sure. There's nothing that I did that I'm ashamed of. I developed a lot as a cartoonist, especially the first four or five years I was doing those comix. The stuff that I did was crude the first couple of years. I had kind of a breakthrough in 1971, '72, my style began to change."

Clay--"This was during the period you were collaborating with Tom Veitch?"

"Before that. Before that, I had a real style change. Right after the first SLOW DEATH. I began to really look at comix. I switched from using a rapidograph pen to a brush. By the time I was working with Veitch, the change had pretty much happened. By the time we were doing DEVIANT SLICE I felt like I could do anything I wanted with the medium."

"How did you meet Tom Veitch?"

"He was the friend of some friends. I saw the TOM VEITCH MAGAZINE. I guess he sent me a copy each time. He lived near Jaxon and me on Potrero Hill. I thought he was real good and I realized that one of the things that would really facilitate the kind of things I wanted to do would be to collaborate with a writer. The first big project we did was the LEGION OF CHARLIES. I had this idea to do a short strip which is the prologue, the parallel between Lt. Calley and Charlie Manson, who did virtually the same thing, which is to say, they blew lots of people away. I showed the strip to Veitch



To The San Diego Censors!

THE TENTH ANNUAL SAN DIEGO COMIC CONVENTION

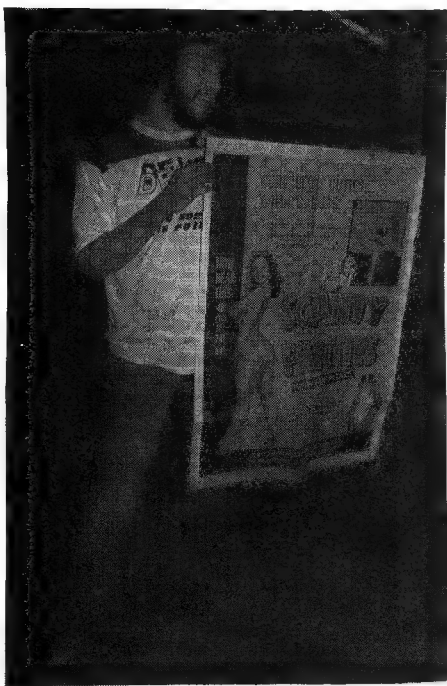
An old EAST VILLAGE OTHER strip by Spain triggered censorship of the SD CON Program at this year's comics con and the convention was cited for violation of the child labor laws because teenagers were used as gofers! This was the first year the SD CON used the town convention center (and probably the last). Under the leadership of Richard Butner and David Scroggy, the con put more emphasis on ugs this year and there were more back issue ugs around the huge dealer's room. The ug panel featured Larry Todd, Spain, Denis Kitchen, Ron Turner, Greg Irons, Scroggy and Clay Geerdes. Boxell, Shaw and Pound talked about ug funny animals. Trina did her slide show re the image of women in comix. She and Melinda Gebbie walked out on Mort Walker, Harvey Kurtzman and Dan O'Neill in protest (Trina was upset over Walker's references to housewives.). Bill Stout talked about Sci-Fi Production art. Scott Shaw said WILD ANIMALS was at the printer. Byron Werner (shown with the Skanty Panties poster below) had FAMOUS POTATOES 5 out--\$1.50pp from him at 455 N. Doheny Dr, #101, Beverly Hills, CA 90210.* Carol Lay gave me JAPANESE MONSTER #1, a nice 30¢ comic. * The Mouse Liberation Front was all over the place with t-shirts and buttons (In my next issue, I'll have pix of O'Neill and a rap on Floyd Gottfredson, the man who drew the mouse O'Neill mousenapped.)* From England, MOON #3 is out. Below, Pepper and Malissa, belly dancers & Big Red and George DiCaprio meet the Alien.

and we decided to expand on it, to do a full book, and we did." Paranoid about the reaction to CHARLIES, Greg moved to Stinson Beach during this period and hid out. A lot of hate mail came to Last Gasp concerning the comic, not a few death threats from vets who didn't agree with anything in Greg's comic. Others who were anti-war felt that Irons and Veitch were exploiting the war for money. After SKULL 6 (half Irons, Half Corben, by Tom Veitch) and SLOW DEATH 5, Irons got out of comix for a couple of years to give himself time to think. He had gotten a reputation for drawing violent and crazy comics and he was concerned about "the karmic implications of it all." "I wasn't trying to draw the worst things I could think of. I was trying to make a point."

Clay--"What are you doing now with this new character--Gregor the purple-assed baboon that you've used in WIRTHAM'S COMIX AND STORIES 4 and SLOW DEATH 10?"

"When I started comix again, one of the things that interested me was Leonard Rifas' CORPORATE CRIME and the idea of doing serious comix, comics that would have a clear function. I needed a difference focus on comix. I didn't want to go on drawing sex and violence over and over again... I've never used a single character over and over and I like the idea of using the monkey for awhile." On a panel at the San Diego Con, Greg referred to his monkey as a vehicle for his own experiences and reflections. He has written three stories so far and intends to go on with Gregor until the character is exhausted for him.

-Interviewed Aug 8, 1979.



BYRON WERNER



PHOTOS: © CLAY GEERDES, 1979

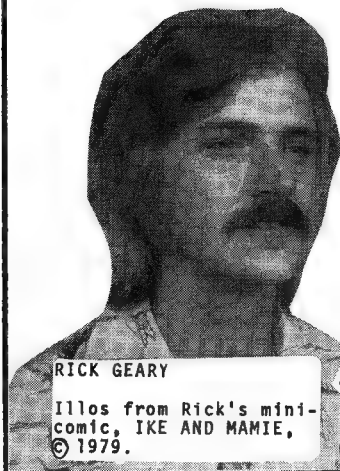




COMIX WORLD 128. August 20, 1979.
 © Clay Geerdes, Box 7081, Berkeley, CA 94707. World Rights Reserved.
 Subs: \$6 for 24, \$10 for 48. Ads: 5 and 10. Logo by Bob Vojtko.* A new mini-comic--SAUCY SCI-FI. 75¢ pp from Marc Von Arz, 441 N. Rockingham L.A., CA 90049.* Rick Geary (photo below) has done 10 mini-comix. To get them all, send \$4.60 to him at P. O. Box 99835, San Diego, CA 92109. Titles include NIGHT BEAT, IKE AND MAMIE, and FAREWELL TO CHARLIE CHAPLIN.*Todd's DR. ATOMIC 5 is out.

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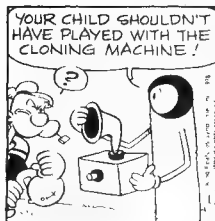
RICK GEARY

Illos from Rick's mini-comic, IKE AND MAMIE, © 1979.



Workman has published Bud Sagendorf's nostalgic reminiscence POPEYE: THE FIRST FIFTY YEARS. It's very light on biographical material about POPEYE creator Elzie Segar, but the anecdotes are worth reading. Very early in the life of the strip, Segar hired Sagendorf to assist him, and the assistant relates how he became one of the family. Segar loved to fish and the pair used to go out on a small boat and fish while they worked out the storyline for those early POPEYE strips. This book is more Sagendorf than Segar, which is to be expected and we ought to be grateful that there are as many Segar strips and Sunday pages as there are reprinted. Sagendorf focuses on the characters, redrawing each of them and giving short biographies. Popeye, Olive Oyl, Roughhouse, Wimpy, the Jeep, Swee'pea, Alice The Goon, and the rest of the Segar menagerie are included.

Popeye has had a long career and it is far from over with cartoons re-running all the time and a live action film in production. True fans remember how free and flamboyant the strip was in the days before it was censored by the Syndicate. Popeye was openly aggressive and violent and didn't let anyone push him around, a popular attitude during the Depression thirties when the average guy got dumped on by just about everyone from his boss to his wife. Popeye dealt with problems by punching them out. If the reader was in no position to hit back, Popeye was. Segar's career was short. He died in 1939 at the age of 44. Sagendorf doesn't mention this at all. I asked Bill Blackbeard what killed Segar and he said it was probably cancer, but the thirties were a period when cancer wasn't something you mentioned. Readers who have only seen the Sagendorf or animated interpretation of Popeye will have a chance to see the original Segar in this book. \$8.95 at your bookstore. C.G.



1978 © KFS

All you Pogophiles will be glad to hear that POGO: THE OKEFENOKEE STAR is alive and well. A third issue just out this year with the rest of the reprints of the POGO strip from the New York STAR. More photos and background material on Walt Kelly, who was born August 26, 1913. Pogo was born in a strip in ANIMAL COMICS in 1943, but didn't become a star until the fifties when Kelly turned

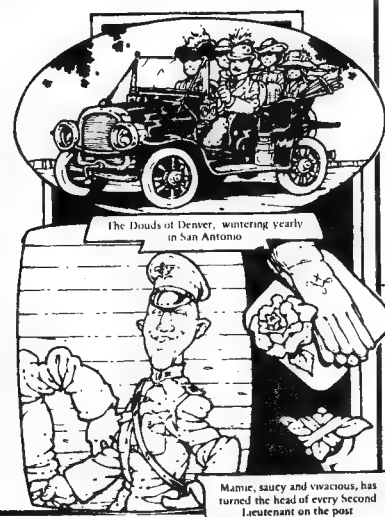
the strip into overt political satire and had his characters in the Okefenokee Swamp discussing all the central issues of the time, notably McCarthyism. The cuteness of Pogo and Albert et al probably relates to Kelly's six years with Disney (1935-41). All three issues of the Pogozone are available from Swamp Yankee Studios, P. O. Box 2311, Bridgeport, CT 06608. \$4 ea. pp. C.G.

21 NEW YORK STAR, WEDNESDAY, DECEMBER 29, 1948

POGO

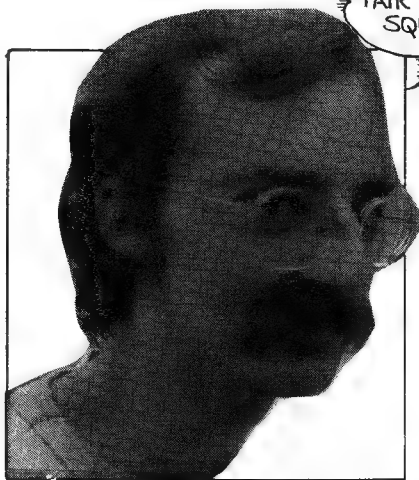


Walt Kelly



DAN O'NEILL

I STOLE
THAT MOUSE
FAIR 'N'
SQUARE.



BAY WINDOW

by J. Michael Leonard



FLOYD GOTTFREDSON



AIR PIRACY REVISITED

Part of the original charge made by Disney Productions against Dan O'Neill was an accusation of "tarnishing the Disney image," that image being the one of asexual, apolitical, Midwestern smalltown cuteness which had evolved in the forties; certainly not the image of a rubbery blasé mouse playing music on a pig's tits in *Steamboat Willie* (1928) or that of a little battalion of naked babies frolicking among the animals and flowers (*More Waterbabies*, 1937). In the parody comics, *MICKEY MOUSE MEETS THE AIR PIRATES FUNNIES* (two issues, 1971), Dan O'Neill and his studio evoked the spirit of the original Mickey and attributed to him the desires and attitudes of a real mouse. The result was outrageous and humorous. It was this "pornographic" aspect of the *AIR PIRATES FUNNIES* which upset Floyd Gottfredson, the man who took over the *MICKEY MOUSE* newspaper strip in 1930 and developed the mouse into an adventure character. Appearing as a guest at this year's Bay Con at the University of San Francisco in San Francisco, Gottfredson was interviewed by Steve Fox for his evening magazine show and expressed his disapproval of O'Neill's parody. One would hardly expect a man who spent 45 years of his life drawing the strip for Disney studios to approve. He retired a few years ago and has nothing but good things to say about Disney. Asked about Richard Schickel's book *THE DISNEY VERSION* (1967), he told his audience that Schickel only interviewed "malcontents" and didn't talk to anyone at Disney. Schickel says he was barred from the Disney archives when they found out he was doing a book that was critical of Disney and his philosophy; in other words the people in Walt's corner wouldn't talk to him because they had been told not to.

Let's back up a second and recapitulate for those who are not up on what O'Neill did. After his *ODD BODKINS* strip was censored by the San Francisco *CHRONICLE* over strips which related to the killing of a judge in San Rafael, California, O'Neill went underground and did his own books. The first *DAN O'NEILL'S COMICS AND STORIES* were published by Company and Sons in San Francisco circa 1970-71. Disney, having become a massive corporation which had infiltrated nearly every area of American life, O'Neill used some Disney characters in his social and political parodies, mixing them in with historical figures like Jesse James (the subject of his *PENNY-ANTE REPUBLICAN* one-center) and Abraham Lincoln. What he did in those comics was a kind of stream-of-consciousness exploration of the American psyche and in doing so he dealt with the material of that psyche, i.e., images of characters like Mickey Mouse and banks like the Bank of America along with his own fantasy characters like the Bat-winged Hamburger Snatcher. At the same time, he got a studio on Harrison Street in San Francisco and began to train some other young cartoonists to work in the medium. Among them were Gary Hallgren, Ted Richards, Bobby London, and Shary Flenniken. Each of them took a

different artist and studied that artist until they could imitate the style completely. London did Harriman and 30's Disney. Hallgren did Sterrett. Flenniken did I. L. Webster. That O'Neill was a good teacher is evident from the success of his students. Bobby London is working in New York, his illos appearing in *NATIONAL LAMPOON* and *VILLAGE VOICE*. Hallgren has become adept with an airbrush and his illos often appear in *HUSTLER* MAGAZINE. Shary Flenniken has become an editor at *NATIONAL LAMPOON*. Ted Richards has his own studio in San Francisco and has produced half a dozen of his own titles (*DOPIN' DAN*, *E. Z. WOLF*, and *THE FORTY-YEAR-OLD HIPPIE*, the 2d issue of which will be out this Summer). The way they worked at the Air Pirates studio was similar to the way The Committee worked in San Francisco. Committee was improvisational theater. A group of actors jammed on ideas. O'Neill hung out there and learned the technique. Why not employ it in comics? He, Ted, and the others took characters and jammed stories and sat down to draw them. This is the way the material in the *AIR PIRATES FUNNIES* was produced. During this period, I interviewed O'Neill for *GRAPHIC STORY WORLD*. He talked about satire, parody, the Disney corporation, and the effects of the mouse on his life and his need to exorcise the mouse by drawing it. He anticipated a lawsuit and was looking forward to getting things out in the open between himself and Disney. He explained that the mouse he was drawing was not the same mouse Disney was now using, that "the mouse" was no longer covered by copyright anymore than a lot of the characters he had run in his own *ODD BODKINS*. (Those interested in this copyright question are referred to appropriate issues of the San Francisco Law Review--a number discuss the case of Disney vs Dan O'Neill and the Air Pirates.) Well, some time passed. The comic came out. Disney filed suit. The law crawled along as it always does. There were injunctions against O'Neill. Ron Turner, who had published the comics, settled with Disney out of court as did Gary Hallgren. London and Richards remained in the ring with O'Neill. The court gave Disney \$90,000 from each of them. The corporation won over the individual artist. Ted Richards had a bankruptcy sale on July 21 of this year to try and raise money to pay his lawyers. Mickey Mouse, the

product (t-shirts, drinking cups, pencils, plates, toothbrushes) has been saved, because that's what this is about --the tons of money that pour into Disney's holding company as royalties from the licensed characters. On a panel in San Diego in early August 1979, Dan O'Neill continued to argue for the right to parody in spite of the Supreme Court Decision against him. "The bigger the fool, your know, the bigger the fool killer." I asked Harvey Kurtzman if MAD was sued for "Mickey Rat" and he said "No." Well, is Mouse 1 the same as Mouse 2? Will O'Neill be jailed for mousenapping? We'll know soon.

-Clay Geerdes

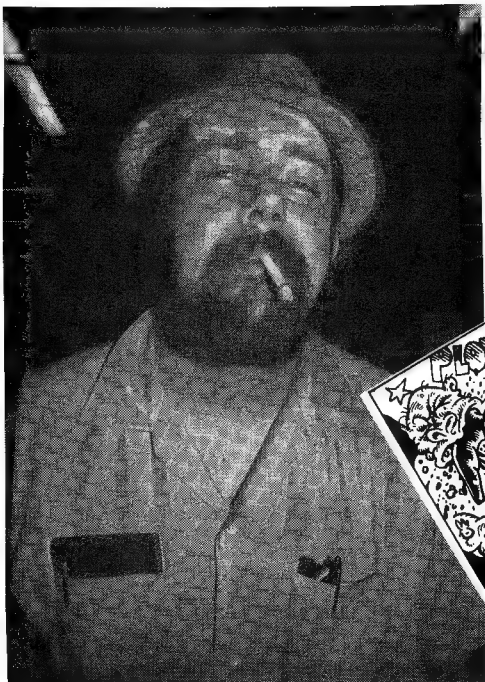


Dan O'Neill and Kurtzman



BOX 7081 BERKELEY, CA 94707

COMIX WORLD 129. September 1, 1979.
c. Clay Geerdes, Box 7081, Berkeley 94707.
World Rights Reserved. Logo: Brad Caslor.
Subs: \$6 for 24; \$10 for 48. A set of
back issues \$25.00. Latest mini-comic is
ANIMAL REVOLT (50¢ and a stamp from me).
S. Clay Wilson, looking sharp in a pink
shirt and straw hat, came to the San
Diego Con to wheel and deal. He had a
folio of demon sketches that went for
\$50-100 and sold out fast. I asked
Wilson when he first did the Checkered
Demon. "1967." He didn't know where the
idea for the character came from, but the
appearance of the demon is elflike and
could have come from a fairy tale illo
Wilson saw as a child. Larry Todd was
there. He did Dr. Atomic for the first
time in 1972 and he credits Carl Barks'
Gyro Gearloose as the inspiration. Other
artists drawing at the Last Gasp booth
were: Spain, Greg Irons, Melinda Gebbie,
and Tim Boxell. Lyn Chevli and Joyce
Farmer stopped in. They've just done
TITS 'N' CLITS 5 and plan to publish some
books in the future (non-comics). Pete
Von X and Warren Greenwood dropped by.



TO BE CONTINUED...



TO BE CONTINUED...



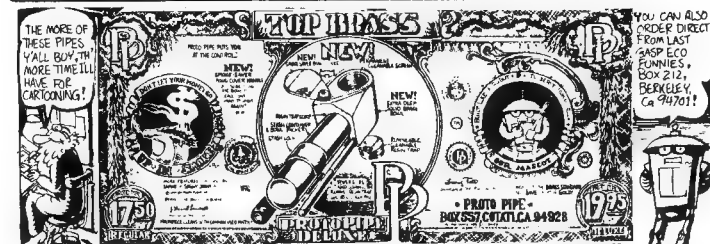
S. CLAY WILSON AT THE SAN
DIEGO COMIC CONVENTION.
L--Wilson. Top R--Ron Turner
with Wilson and the Alien.
Lower Right--Spain and Wilson
selling originals in the
Dealer's Room. A Spain
page was censored from the
Con Book. 8-4-79



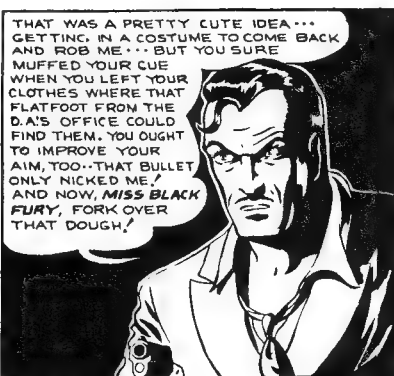
DR. ATOMIC & ROBOT'S REWARD



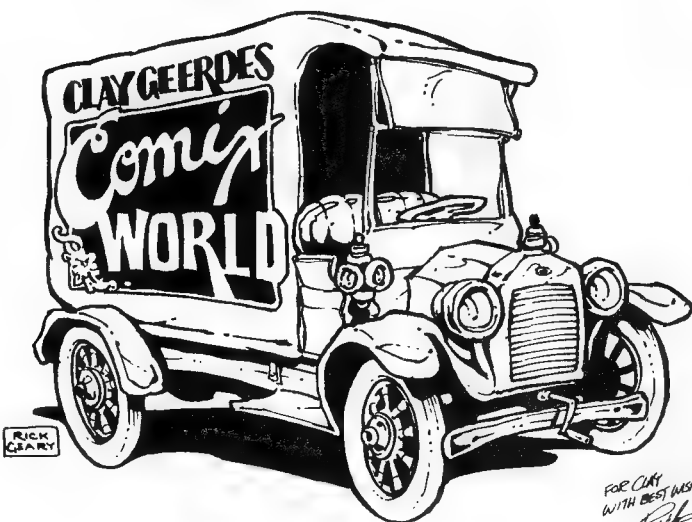
DR. ATOMIC 5 is out and the creator of that finely stoned old inventor, Larry Todd, has moved to the country for some peace of mind (Oakland does that to you.). Previewed above is the new Doc story. Larry's finishing up another comic, IT'S A DOG'S LIFE, then he'll get to work on the new material for DR. ATOMIC 6 "the first of a trilogy dealing with UFO's, ATLANTIS, LEADFOOT, CIA, HOWARD HUGE, and all that crap."



Back in the pre-Wertham days when the Sunday comic pages were drawn for adults and children alike, the material was often sexy and violent. One of the characters that tread the thin line between straight and bondage comics was Tarpe Mills' MISS FURY. The alter ego of Maria Drake (everyone had a double identity in those days when pulp magazines were still in vogue and Superman was a top star.), MISS FURY or BLACK FURY was always in there fighting crime and evil. Archival Press has just come out with a nice collection of MISS FURY. Box 93. MIT 02139 \$3.95. Check it out.



MORE RAP...MIGHTY SPAZZY is a hot little item that was given me at the S. D. Con & when they send me an address I'll pass it on to you, meanwhile, have fun looking at the cover. There was a lot of mini-comic action. Everyone seems to be getting hip to the fact that it's easy to produce a little comic. One of the new ones is an MLF comic with mice drawn by dozens of famous artists (all anonymously, natch). This baby was produced by xerox process during the Con and distributed to all. The MLF? That's the Mouse Liberation Front & you should know all about it if you've seen Dan O'Neill's spread in CO-EVOLUTION QUARTERLY.* KID STUFF is Valentino's latest. \$1 from him, 11900 Oertley Circle, Garden Grove, CA 92641. Valentino did the Con Program this year. Nice job. Collector's can get one for \$1 or so from the S. D. Con, P. O. Box 17066, San Diego, CA 92117. It has a Spain page and an article on ugs by Craig Anderson and David Scroggy. There are a lot of errors in the article, but we'll forgive them. They're nice guys.* John Valandingham has a little comic--It's MANFURD P. THE WORM in DEUTERONOMY.* In The BAY GUARDIAN, probably the only paper in the Bay Area where you find out what is really going on in San Francisco politics, there are three strips going: Trina's SAN FRANCISCO GOTHIC, J. Michael Leonard's BAY WINDOW and Larry Gonick's little recipe strip where you learn how to fix weird meals. Larry does THE CARTOON HISTORY OF THE UNIVERSE (#3 out this Summer). Bill Griffith's OBSERVATORY, which runs in the BARB once in awhile (as does ZIPPY), will be a comic book.* The 10th issue of Jack Katz' epic, FIRST KINGDOM, has been delayed by a fuck-up at the printer.* Jerry Weist and Marc Von Arx were dealing back issue ugs at the Con, but didn't do too well. Probably because the collectors are not in San Diego, but spread out all over the country and not used to hitting the Convention trail like the straight fans.* On the underground panel, Ron Turner said there was a nationwide move on against head shops (a major outlet for ugs).* Greg Irons is getting into tattooing. He has the equipment and is studying the form. By next year there may be folks around wearing his originals on their skin. His new t-shirts were inspired by tattoo.* A lot of the Hollywood FATS comic artists were mad at the guy who got the book together. No returned art or money! Bye C.G.

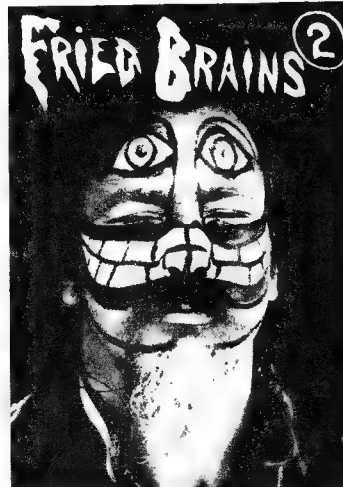


FOR CLAY
WITH BEST WISHES
Rick

THE NEW MINI-COMIX

BABYFAT 6
FRIED BRAINS 2
SLICE OF THE PIE

IT'S
BABYFAT
Baby!



50¢ and a stamp
from Clay Geerdes
Box 7081
Berkeley 94707

COMIX WORLD 130. September 15, 1979. © Clay Geerdes Box 7081 94707.

Rick Geary and Valentino have collaborated on a nice 12-pager, **REAL ASSASSIN THRILLS**. "Hitman for Hire" is the pulp-style story. \$1 from Geary at P. O. Box 99835, San Diego, CA 92109. You will want to order Rick's four sets of mini-comix at the same time (\$4.60pp). From Valentino, you can get: **ALMOST NORMAL** (75¢), **FUCKIN' A FUNNIES** (75¢), and **KID STUF** (\$1), 11900 Oertley Circle, Garden Grove, CA 92641.* The next Jaxon book will be **JUAN SEGUIN** and it will sell for \$1.50. Most of the comix are going up along with everything else these days. Ron Turner quoted prices of \$1.25-\$1.50 on his next batch.* The third volume of Larry Gonick's **CARTOON HISTORY OF THE UNIVERSE** went on sale in late August. "River Realms" covers everything from Sumer to Egypt. \$1. Gonick does a regular strip for the local **BAY GUARDIAN**. His next volume deals with "The Old Testament."* **TALES TOO TOUGH FOR TV TOO** is 75¢ from Jamie Alder, 9970 Liberty Road, Chelsea, MI 48118. This one has stuff by Valentino, Brad Foster, Doug Bryson, & Chris Rock. 12 pp, B/W.* The latest **COMIX WORLD MINI-COMIX** are: **BABYFAT 6**, **FRIED BRAINS 2**, and Alex Tamsula's **SLICE OF THE PIE**. 50¢ and a stamp each from Clay. All the early ones in a set for \$5 pp (15 comix).* You saw the movie **MAGIC**, but did you know it had its origin back in **TALES FROM THE CRYPT 28** in 1952? Yep, it's all there in "The Ventriloquist's Dummy." It's likely a lot of writers have been inspired consciously or unconsciously by the work of Gaines and Feldstein. I just re-read the complete **Crypt**. Ahhhhhhhhhhhhh.



Ex-priest James Kavanaugh has written a novel which shows the effect of the sixties on the Catholic Church. **A COWARD FOR THEM ALL** is an autobiographical work which traces the evolution of an Irish family from the potato famine of 1846 through to the present. It's an honest work, detailing the conflicts faced by Catholic parents and children. The father wants an athlete he can boast about, preferably a son on the first string at Notre Dame, while the mother wants her sons to be priests. In trying to please the parents, the children have no identity of their own. Thomas Maguire is the central figure, the son who gives in to maternal pressure and becomes a priest. His failure to cultivate the right power figures results in nothing assignments and a wrecked career in the Church. He sees men of lesser ability go on to become Bishops, while he is sent from one poor parish to the next. His anger at being ignored builds until he finally rejects the Church and goes to live and work in California. He splits with the church over the problems of birth control and race, recalling that a number of priests were cut off from their conservative churches when they sided with the Blacks during the Civil Rights Movement. **A COWARD FOR THEM ALL** is not a pop novel, rather it is literature, a serious work which adds to our understanding of the sixties. Kavanaugh shows priests to be real people (not the grinning clichés we've seen in forties films like **GOING MY WAY**) with sexual and social problems, men trying to retain their humanity in the face of a dehumanized Catholic bureaucracy. As a companion piece, you might read James Carroll's **MADONNA RED**. **RED** deals with the effects of Women's liberation on nuns, & both of these novels are more honest than **THE THORD BIRDS**.
-Clay Geerdes

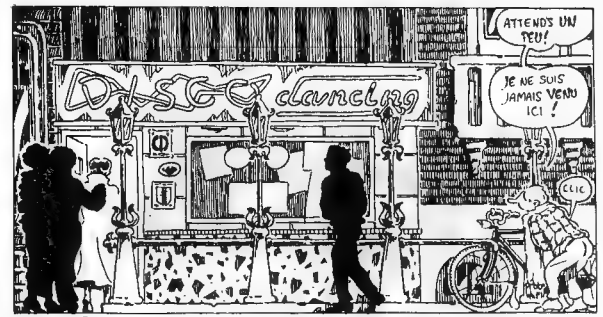
Are there artists in Minnesota? David Mruz reminds me that there are. He sent me copies of **KIWI #1** (Apr 1972), **WHAT? COMIX #2**, 1979, **MORPHEUS 2** (Oct, 1975--see Rick Larson panel at left), and **ARTPOLICECOMIX** (May, 1979, #3--the first of this 11x17 collection appeared in 1974.) **ARTPOLICE** defines its purpose: "to present a serious alternative (ironic and humorous) to all the pretensions filling current art activities. The address: 133 E. 25th St. Minneapolis, MN 55404. Larson was in the Bay Area for awhile, but he went back to MINN to do his work. He'll be in **COMIXES FROM MARS 2** next. C.G.

BRAIN GALT



REVES DE GRANDEUR

There is a nice French edition of the work of Dutch cartoonist Evert Geradts on the market. Translated in this one are many of the Johnny Sailors stories. Evert writes that TALENT 3 should be out in September, and a new pin-up calendar is underway. For information on the French books: ARTEFACT, 3 Rue du Marche, 95880 Enghien, France. Plans are under way for PETER PONTIAC'S GREATEST HITS and a French edition of TITULA by Harry Buckinx.



FEVER PITCH
Brad Foster's third issue of Fever Pitch is out. \$2 pp from him at 804 N Nursery #232, Irving, TX 75061. Pin-ups & tales by many.



HOPE GUTSLATER—ALTHOUGH THE STARSHIP COSMIC VULVA HAS THE WEAPONRY TO TRASH AN M-CLASS PLANET, MANY TIMES THIS IS AN UNACCEPTABLE ALTERNATIVE, SINCE THE TARGET-WORLD MAY HAVE VALUABLE OR RARE NATURAL RESOURCES. THESE PLANETS THEN BECOME BLOODY BATTLEFIELDS, WHICH THE FEMALE FURIES WOULD MUCH RATHER ENJOY. INSTEAD OF STERILE LONG-DISTANCE BARRAGE, HOPE IS A SCOUT SHOCKTROOPER, WHO WILL EMPLOY CLEVER ELECTRONIC, PSYCHIC, BIOLOGICAL AND THERMAL SENSORS TO LOCATE AND TRIANGULATE ENEMY POPULATION CENTERS, NO MATTER HOW SUBTLY DISGUISED. A LONER BY NATURE, SHE IS SYMBOLICALLY REFERRED TO AS A CARRION CROW, PRECEDING A CONFLICT.





CLAY GEERDE S' COMIX WORLD

BRYAN TALBOT

The fourth issue of NEAR MYTHS has come out in England and Bryan Talbot sent me one. It contains Chapter 4 of Talbot's lengthy "Adventures of Luther Arkwright." John Foster sent me a copy of ARGENT VOID PRESS #3 in which Talbot is interviewed and I'm going to print a few long excerpts from that zine for you American readers. Talbot first saw underground comix at The Magic Village in Manchester. "It was like a cellar where they had groups on, you could get smashed going down the stairs. In this place they used to sell OZ magazine and that was the first place I saw the Freak Brothers, Robert Crumb, Greg Irons, etc., and that's how I discovered American undergrounds." Talbot did his own first work for undergrounds in BRAINSTORM 1 "although prior to this Alex (Bonk) Waszynko and I did BOG STANDARD KOMIX which featured the Superharris strip; we did these strips while Alex and I were at Preston Poly, which was then called Harris College, thus the name Superharris. Superharris was a series of one page strips which originally appeared in the college newspaper. Although the actual BOG STANDARD KOMIX magazine wasn't published until about 2 years ago, the material was produced about 1972 so I suppose you could say that was my first underground work. As I've said, I used to live in London for a time and we used to go down to the head shops on Portobello Road and one of these stalls was "Alchemy." This was about the time when, if you walked down the street and someone else walked past with long hair you'd smile and start talking. It was like that in Portobello, you didn't just go to buy something, you'd stop and talk to people and enjoy yourself. It was here that I got talking to Lee who ran the stall. Anyway, when I was in my second year at college doing graphic design, I got married and I thought we could do with a little more money. We started a shop in Preston called "The White Rabbit" and kept it going for about a year. We finished about 20£ in debt which wasn't bad seeing as the shop kept us alive for a year. Lee was one of the people I bought stuff off wholesale to sell in the shop. I used to go down to London to get stuff for the shop and it was on one of those trips that I took some drawings to COZMIC COMICS and they accepted a strip called "The Insane Scientist," but COZMIC folded before it ran. I'd shown the stuff to Lee and told him I'd got the idea for a complete comic story, which was the first Chester P. Hackenbush story. This was about 1972. He offered to print it if I ever got it finished. He would have been able to do this because he used to run this catalogue called THE ALCHEMY ALMANAC which listed his stock; he offered to use half the catalog for his stock and the other half for my story." A few years passed in which Bryan finished college, then about 1975 he looked Lee up and they went to the printer with what was to be the first issue of BRAINSTORM. Hackenbush was mainly Bryan. "I put myself in these situations and thought "What would I do in that situation?" "Lately, Bryan has been doing a new strip called FRANK FAZACKERLY-SPACE ACE OF THE FUTURE. "In most of my strips I try to experiment, tackling the strips in different ways." "Frank Fazackerly is a Bob Hope type of character, like in say THE PALEFACE, who is always trying to repair the mess he's made." The strip, kind of a hip, sexy up-date of Buck Rogers, runs in a publication called AD ASTRA. Foster asked Talbot his opinion of the current ug scene in Britain. "Well, it's almost non-existent at the moment apart from a thing called THE WOODLICE REPORT which I saw recently. I'd say NEAR MYTHS and GRAPHIXUS are more ground-level comics, which is a phrase coined by Mike Friedrich for his STAR*REACH comics. STREET COMIX is more alternative so I suppose underground comix as I see them are dead. Undergrounds contain sex and drugs and rock and roll (sorry about that) and are probably aimed at someone who's high on acid. I don't really count political comics as undergrounds. That's more propaganda. I think it's like Jerry Rubin, the yippie leader said on t-v recently. The underground scene got to the point where everything had been done. . ."

THE BRAND X STORY



COMIX WORLD 131. October 1, 1979. C Clay Geerdes, Box 7081, Berkeley 94707. World Rights Reserved. Logo by Nellie Kurtzman and her Daddy, Harvey.

NEAR MYTHS

EDITORIAL

Flicking through our mail, it seems that one of the most regular statements made is, "It's great to see a British comic, but why aren't there more?" After editing Near Myths for a year, the answer is now apparent.

There are two major factors involved: The first of these is an incredible apathy within the trade as far as any comic not aimed at the children's market is concerned, unless, of course, it is backed up with a five figure advertising budget. The process of getting a comic on the streets involves three stages—(1) distribution, (2) wholesale, (3) retail. Finding a national distributor, is still reasonably easy, however the next two stages can be so difficult as to appear, at times, impossible. Both wholesalers and retailers come out with such gems as, "Adults don't read comics"—need I say more? This very attitude is responsible for the rapid growth of specialist shops in Britain; unfortunately however, these are not yet numerous enough to sell out a comic.

The other factor is a little known law, which effectively says that if you publish or sell a comic which is considered offensive to children, you can be prosecuted. This is the case, even if the cover makes it perfectly clear that the comic is for sale to adults only. The only way out is to prove that the comic is art; however, attempting this is generally impractical as the costs involved in fighting an action of this kind are outside the budget of most non-established publishers.

Therefore for all of you who read comics and are interested in the extent to which they are moulded by external forces, I have prepared the following statements.

- (1) No comic artist/writer can escape censorship, be it self imposed, editorial or legislative.
- (2) The editor/publisher must act as censor since it is he/she who will be prosecuted.
- (3) The limits within which the artist/scriptwriter can work are extremely narrow if the content is to be of sufficient mentality to be adult and yet totally non-offensive to children.
- (4) No comic will be produced for any reasonable financial return unless the majority of sales are overseas.
- (5) Until it becomes generally accepted that adults do read comics, they will not be generally available from news stands.
- (6) No artist/scriptwriter will ever earn a decent living from drawing comics the way they want to unless they sell their material abroad.

In summing up, I would like to say that most of these problems are unique to Britain; on a personal note, I would say also that these problems go beyond comics into other fields. Despite all this, I will continue to publish Near Myths as often as can be afforded on the premise that things can only improve—I am sure that the comic can survive despite the problems. Anyway enough's enough, and I hope that you get as much enjoyment from Near Myths 4 as we have had putting it together.

Rob Kling



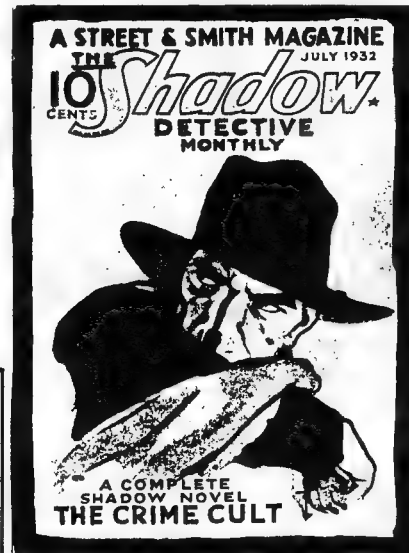
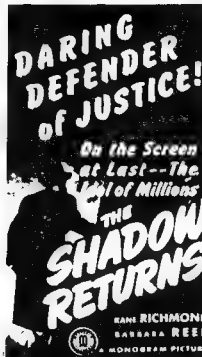
THE Shadow

SCRAPBOOK

by Walter B. Gibson

If we ever needed The Shadow, we need him these days. He wouldn't let the innocent suffer while the guilty went free with the help of corrupt psychiatrists and a perverted system of justice. Created by Walter B. Gibson in August of 1931 (the first novel was THE LIVING SHADOW), The Shadow has had the longest continuity of any pulp crimefighter, outlasting DOC SAVAGE and THE SPIDER and all of his competitors. The GIBSON SCRAPBOOK shows the range and scope

of the character, giving a complete list of the Maxwell Grant novels, representative black and white and color cover illos, a complete radio script, a Chronology of all the radio shows from July 31, 1930 to Dec. 26, 1954, and lots of material on Shadow films, comic books, comic strips, premiums, and memorabilia. Perhaps most interesting is the extensive biographic introduction by Gibson who provides a lot of insight into his working style.



THE SHADOW—Rough and Tumble



Included in THE SHADOW SCRAPBOOK (Harcourt-Brace, 1979, \$8.95, paperback) is the novel "The Riddle of the Rangoon Ruby." The radio script is the "Death House Rescue" from 1937. More prolific than Asimov, Gibson wrote over 117 books on magic & related subjects along with his 282 Shadow novels. He was born in Philadelphia in 1897 and is 82 this year. C.G.

ELFQUEST continues to be a rare comic art phenomenon in issue #5. Now in magazine format, this epic tale of a band of wandering elves has never let us down yet. You can still get all of them for \$5 plus 25¢ each postage from Warp Graphics, 2 Reno Road, Poughkeepsie, N Y 12603. A panel of Wendy Pini's artwork is reprinted below to give you a taste of ELFQUEST.* SLUG 8 is the end of a trail for Jerome Schiller, who is leaving the university at Santa Cruz and going out into the world. This farewell issue has artwork by Schiller, Jim Phillips (see the Brand X panel on page 1), Jim Urban, Marilyn Hinze, and others. It's \$1 pp from Jerome, P. O. Box 2391, Santa Cruz, CA 95063.* The first issue of ELECTRIC PETE COMIX goes for \$1.50pp from Electric Pete Studios, P. O. Box 962, Newark, N. J. 07101. 36 pages of B/w funny stuff.* WONEEKAZOWIE! 4 is well worth \$1.50 as you can tell from this panel with the gay cavalier fencing the lady--a fine comic art issue. You can get it



from Peter Iro, 455 Potomac Avenue, Buffalo, N Y 14213. THE GAY BLADE story is by Mark Gruenwald with inks by Dennis Jensen. ©1979.* The latest comic world mini-comic is THE LITTLE BOOK OF BIG TITS. 50¢ and a stamp from Clay. The little comic are picking up a readership. One writer told me he liked the funny stuff in them more than that he read in the "established underground!" Coming soon: ANIMAL REVOLT 2, BABYFAT 7 and 8, and three new titles.

FROM: I DON'T WANT TELL MOMMA FINDS THESE IN MY ROOM!! HERE'S MY BUDGET!!

PAYMENT TO: ERIC VINCENT 4408 REASE ST., APT. 41 HOUSTON, TEXAS 77023

☐ CERBERUS 1 \$1.00 (1st PRG)
☐ CERBERUS 2 \$1.00 (2nd PRG)
☐ BOTH ISSUES ONLY \$2.00 (1st PRG)

NAME: _____
 ADDRESS: _____
 CITY: _____ STATE: _____ ZIP: _____

STAR*REACH 18 will be the last issue in comic book format. Mike Friedrich is shifting to books and he says #19 will be a trade paperback (early 1980 release). The anthology, STAR*REACH GREATIST HITS will have a new cover by Frank Brunner, plus a new color Elric of Melniboné story by Michael Moorcock (illos by Brunner). 120 pp. Perhaps by Christmas.* SPIRIT 21 features Will Eisner's version of Hansel and Gretel and "Outer Space: DP on the Moon," an Eisner story, drawn by Wally Wood. Wood's THE KING OF THE WORLD has been produced in color (the Wizard King material from Witwend which has influenced the film WIZARDS and the ELFQUEST epic by the Pinis).* Doug Bryson says he is working on the last pages of his new CAPTAIN RETRO book.* The new Ed McBain novel is CALYPSO and in it there is a grand ball where all of the guests have to come as Blondies and Dagwoods. One of those Blondies turns out to be a killer and Carella has to find out which one. Great stuff. C.G.



©Wendy Pini, 1979

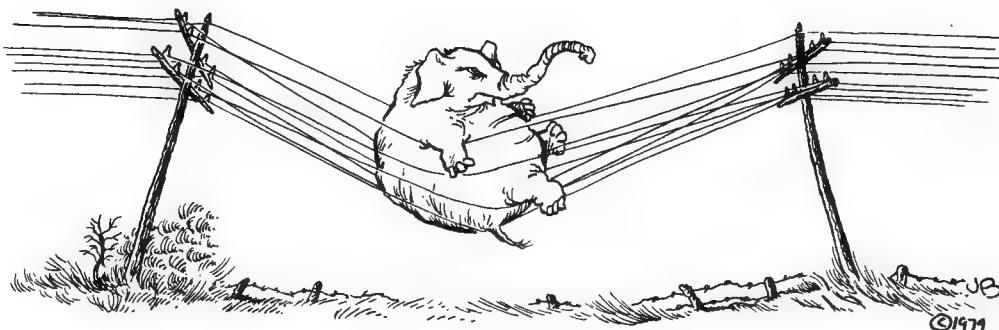


©Will Eisner, 1979



vein and Perkins is no slouch with a pen. Only 100 of this little rareby exist. 75¢ from Bruce, 1631 Sutton Ave, #2, Cincinnati, Ohio 45230.* From Utah's Par Holman, NOO-TOONS, a nice little 4-pager filled with strips and gags. You can get this one for a stamp or 2/25¢ from Par, 1097 Ea. Webster Drive, Sandy, Utah 84070. Holman did the cover for Babyfat 7 (50¢ and a stamp from Comix World).* NEW WEST (August 27, 1979) carried an article on the upcoming Conan movie with illos by Ron Cobb (who had a lot to do with the design of ALIEN). Cobb did the cover.

COMIX WORLD 132. October 10, 1979. c Clay Geerdes, Box 7081, Berkeley, CA 94707. Logo by Sharon Rudahl. Subs: \$10 for 48. Complete set of mini-comix (19 to date) \$7.00pp.* The animals on this page are all on nice all-purpose note cards drawn by Canadian artist Jacques Boivin (There are 17--\$4.50 pp from the artist at Box 8008, Ottawa, Canada K1G 3H6.) Boivin, author of THE HEART SINGLE FIELD THEORY and a strip called PLUFFHEAD, did the BATON ROUGE splash below as a way of exercising the demonic influence of over-ground comics. He's thinking out an underground comic and may publish it in 1980.* Bruce Chrislip has published a nice 5x7" B/W 16-pager containing the art of Bud Perkins. GRUE-TOONS has four horror stories in the E-C



In Amsterdam, Drukwerk, Postbus 1675, has collected the Jan Zeiloor stories drawn by Evert Geradts between 1970-74 (Sample panels below). The perfect-bound book is entitled WANKELE SCHREDEN and contains Geradts classic story of Zeiloor (sailor) getting lost in a Carl Barks duck story. Strongly influenced by the Disney comics that appeared in Amsterdam in translation during the mid-fifties, Geradts has always been one of the most candid and upfront of the ug cartoonists, never censoring himself on any level. In his stories, one finds everything from political commentary to unrepressed sexuality, always cast in a humorous framework. In America, his work has appeared in SNARF and in a recent collection, DUTCH TREAT. His own major production, TANTE LENY PRESENTEERT ended with the 26th issue, but he is still drawing and his recent stuff appeared in the new Dutch mag, TALENT. The French collection of his work, REVES DE GRANDEUR was previewed in COMIX WORLD 130. Evert, Peter Pontiac, Harry Buckinx Fran Vanderloo and a number of other Dutch cartoonists did a fine pin-up calendar for 1979. This may still be available. Those interested in the Dutch material ought to make contact with Drukwerk and get their catalog. Always use airmail when you're dealing with Europe, unless you want to wait about 3 months. Surface mail takes forever.

-CLAY GEERDES





© SHUTMAN '79

In RIP OFF COMIX 5, The Freak Brothers play some baseball, while Philbert Desenex (Wonder Wart-Hog) starts a school for Superheroes. R. Diggs tells a tale about the "Mom Squad" and Dave Sheridan plays around with time travel in "Time Twisted Tales." The book has a \$1.25 pricetag.



© CALK GUND '79

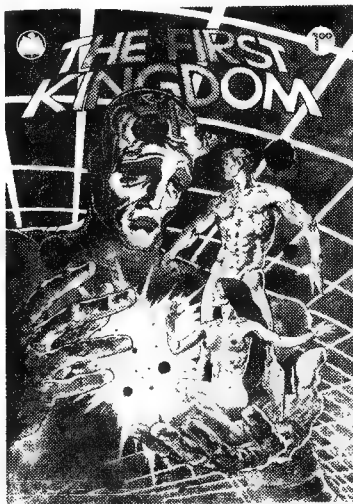
Aline Crumb, "The Bunch" spills more of her life history in POWERPAK COMICS. I love the panel where Crumb tells her he can save \$800 a year on his income taxes if he marries her and she buys it, a scene right out of Woody Allen. To get the full story, you need to go back through a couple of issues of DIRTY LAUNDRY and one TWISTED SISTERS.*

THE FIRST KINGDOM is still in progress. Book 10 came out in September. Someone remarked to me that Jack Katz must be tiring a little since he has 15 full-page panels. Perhaps, but it's still a great story. \$1 from Bud Plant, Inc.



© SHUTMAN '79

At this point, I have to confess that I'm not much of a fan of dope comix. I do a little grass from time to time, but I've never been interested in looking at drawings of marijuana plants or in reading endless dope tales. But I'm probably not the typical reader, not if the statistics concerning HIGH TIMES are any indication. I'm sure dope jokes outsell sex in the ug field, because the Freak Brothers are fairly sexless (to me) and the books containing their stories get reprinted again and again. The third issue of DOPE COMIX is out with a Jay Lynch cover and dope reflections by artists like Howard Cruse (his first acid trip), Steve Stiles, Larry Rippee, Gary Whitney, Dan Steffan, and Doug Hansen. If you're nostalgic about LSD, coke, etc., this is right up your nose, folks.* Richard Price, riding high with his successful WANDERER movie, has published what sounds to me like his first novel, LADIES' MAN, a tale about a New York door-to-door salesman cum superstud. Strongly influenced by J. D. Salinger's CATCHER IN THE RYE, LADIES' MAN is more of a character sketch than a fleshed out novel. It's got a lot of humor and a better tour of 42nd Street than you can get from WAP (A group called Women against Porn takes middle-class women on tours of Times Square.) and I thoroughly enjoyed reading it, but in the end a novel it ain't. Sterling Hayden's VOYAGE is a novel, and one of the great ones, a parallel study of rich and poor during a single year (1896). Beautiful prose. Fine action sequences. Superb character development. Meticulous research. I recommend both these books. I think cartoonists and artists need to read more serious books and get away from the repetition and inbreeding that comes from a limited diet of straight comics. C.G.



© JACK KATZ '79

The First Kingdom + 10



© SHUTMAN '79



© WHITNEY '79



© KATZ '79

HEY, MAN! REMEMBER THE SIXTIES?
OH-WHAT-A-HEAVY-TRIP THAT WAS!
THE SIXTIES CHANGED THE PEOPLE, BABY!
LIKE FROM 1960 TO 1970 THERE WERE MORE PEOPLE THAT AGED 10 YEARS THAN IN ANY OTHER DECADE! HEAVY-EE!! SO, HEY, IT'S TIME TO BRING THOSE PROTESTIN'-ANARCHIN'-PEACE MARCHING DAYS BACK, RIGHT? I COULD REALLY CARE LESS. IN 1967 I WAS SITTING BEHIND CURTIS PEAWICK, PICKING MY NOSE IN THE 6TH GRADE! WHO NEEDS THAT AGAIN?

SO IF ALL YOU HEP CATS ARE STILL HERE, AND THE SIXTIES MEANS ABOUT AS MUCH AS THE CHEESE PIZZA YOU ATE LAST THURSDAY HERE IS A COMIC BOOK WITH NO SOCIAL SIGNIFICANCE... THE VERY PILLARS OF STILL STAND, UNSCATHED!!

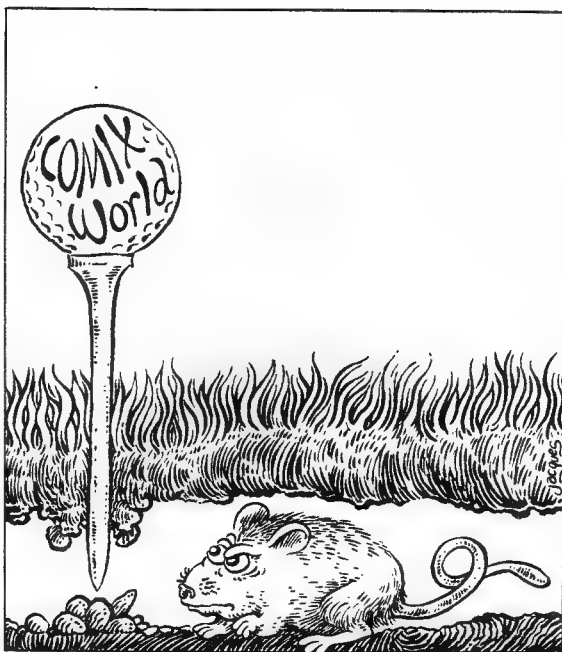
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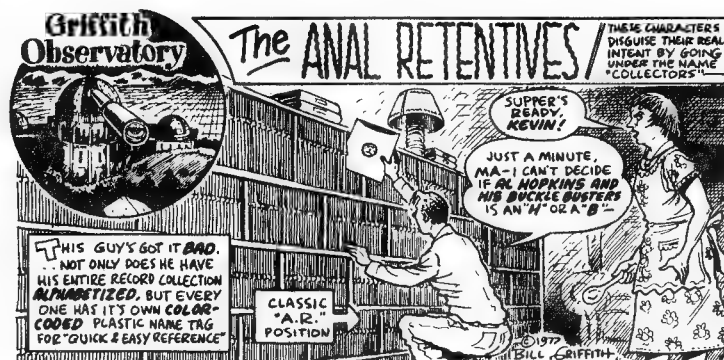
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THIS LOGO DEDICATED TO ALL THE UNDERGROUND CREATURES DISPLACED BY THE MACHINERY USED TO CUT DOWN THE TREES THAT WENT INTO PRINTING COUNTER-CULTURE LITERATURE... WHITHER THE COUNTER-TECHNOLOGY?

COMIX WORLD 133. October 20, 1979. Copyright Clay Geerdes, Box 7081, Berkeley, CA 94707. World Rights Reserved. Logo by Jacques Boivin & logos on second page by Bill Crook and Alex Tamsula. Subs: \$6 for 24, \$10 for 48. A back issue sampler of 12 issues is available to subscribers for \$2.25 this month.* COMMANCHE MOON marks a major achievement in the extensive career of Jack Jackson (Jaxon). This \$6.95 perfect bound paperback was copublished by Last Gasp Comix and The Rip Off Press. It assimilates WHITE COMMANCHE, RED RAIDER, and BLOOD ON THE MOON, and includes about 20 new pages along with a selection of photographs of the people who inspired the characters in the work. Jaxon has had an interesting career since he left the University of Texas and came to San Francisco during the mid-sixties. He had done his primary artwork for the TEXAS RANGER (UT's humor mag) and THE ICONOCLAST, plus publishing his philosophical GOD NOSE. In the Bay Area he found himself working for a shoe store until he met Chet Helms and Bill Graham and got involved in the poster scene that was going strong in relation to the acid rock trip. Jaxon wound up as art director for The Family Dog and it was not until the rock and poster scene began to wane that he started drawing comic stories again. E-C nostalgia was happening then. Gary Arlington wanted to re-do E-C, to bring back what he considered the highest point in American comic art, and many of the artists who drifted in and out of his Mission district store were stimulated to try their hand at E-C



Over the past 9 years, Bill Griffith has evolved into one of the more contemporary social satirists, using characters like his Pinheaded Zippy to make an ironic running commentary on a culture that appears to want logic on the one hand while worshipping an anti-logical technology on the other. An East Coast emigre, Griffith lives in San Francisco where he has a ringside seat from which to view current phenomena like Punk Rock and street transvestism. His observations are drawn then published in a continuing strip called GRIFFITH OBSERVATORY. The first collection of these strips has just appeared in comic book format under the same name. Griffith takes on kids, art critics, worriers, street crazies, geniuses, media addicts, workers, philosophers, oddballs, normals, Noo Yawkahs, Rednecks, and probably the people who live upstairs at your house. It's a great and funny book as you should be able to tell by the sample panels in this column. Bill's YOW 2 is due soon. C.G.

stories. It was Gary who wanted to do the first SKULL COMICS, but he didn't have the money and it was Jaxon who talked to the other Texans at the Rip Off Press and got the project into print. It was Jaxon who had seen the work of Richard Corben in fanzines like VOICE OF COMICDOM and FANTAGOR and it was Jaxon who contacted the Kansas City-based animator about getting involved in the new E-C styled ugs. The E-C revival paralleled a pulp revival which was going on in the straight comics and Jaxon was very much into Howard's Conan. He did several paintings of the character and had them rejected by Marvel. Both Jaxon and Spain wanted to see a more realistic Conan and both rendered him in their own styles. The neo-E-C's did fairly well in the early seventies. Warren saw Corben's work in them and made him a better offer than any publisher could match so he went into CREBBY and EERIE. Rip Off Press did a SKULL, but the majority did not want to get into the neo E-C's, preferring to go with the pop satirical trend inherent in Shelton's FREAK BROTHERS books. Jaxon went with Ron Turner and contributed to both SKULL and SLOW DEATH. The two men became friends and when Jaxon decided to move back to Texas and do his Indian trilogy he gave the first rights to Turner. He had become interested in the Indians when he drew an Indian coloring book. Jaxon married and he lives in Texas these days.



FINALLY THE PUBLIC FUROR BRINGS SHERMAN, COMMANDER OF THE ARMY, TO PERSONALLY ASSESS THE FRONTIER SITUATION.



SHERMAN IS SKEPTICAL OF THE SETTLERS' CLAIMS. HE TRAVELS THROUGH HOSTILE TERRITORY WITH A LIGHT ESCORT.



Barry Gantt and David White are giving a course on "The Business of Humorous Illustration" from Oct 15 through December 10 at Marina Middle School 3500 Fillmore Street, Room 326, in San Francisco. 415-931-3595 for info.* Dan Taylor's into the minicomix trip with his Book of Art. 25¢ and a stamp from him, 1833 Guntle Rd., New Lebanon, Ohio 45345. John Valandingham's MANFRED P EARTHWORM is \$1 pp from him at 90 Elizabeth Avenue, Elmwood Park, N.J. 07407.* What's THUNDERMUG? Send a self-addressed and stamped Envelope to Tom Mason, 705 Draper Rd., Blacksburg, VA 24060. He'll send you a spec sheet. The fourth issue of AMERICAN SPLENDOR contains R. Crumb's account of his early experiences with American Greetings. Crumb has some very nice art in the latest CO-EVOLUTION QUARTERLY.* Lee Marrs did the cover for STAR*REACH 18.* See you at the last Coyote Ball, Oct 28, Civic Aud. S. F. C.G.

If you want to know what communal life was like in the sixties, you can check out several different views in books like Mark Vonnegut's *EDEN EXPRESS*, Judith Rossner's *Any Minute I Can Split*, and Samuel R. Delany's recent *HEAVENLY BREAKFAST*. Of the three, Rossner's book has the most cohesive plot and the strongest emphasis on character development. Vonnegut and Delany mainly reminisce about their experiences in communes; the former on a farm, the latter in a tenement in the East Village in New York. Unless you're a fan of Delany's, *HEAVENLY BREAKFAST* won't do much for you. It's low key and has only a few dramatic moments. I found it a valid, but narrow view of communal life. It's an essay masquerading as a book and the dramatic flow just isn't there. The people just bored me. I didn't give a damn what happened to them and I found it hard to believe that a book would be published about them. Mark Vonnegut's book was boring and tiresome, but it had the tension of his own increasing madness to hold it together. Both were personality books in contrast to the Rossner book which holds its own as a fine novel with strong, believable, sympathetic characters.

THE DEAD ZONE

Without a doubt, Stephen King has become the contemporary master of the neo-Freudian occult thriller. *CARRIE* was a bloodthirsty and terrifying revenge fantasy in which a homely high school girl discovered she had telekinetic powers and used them to burn and destroy an entire town. King's latest, *THE DEAD ZONE*, is a variation on several of his earlier themes. The main character is Johnny Smith. After a couple of accidents, Smith awakens from a four-year coma to find himself precognitive. He can see into the future by touching people or objects. Like the gunslinger in *HIGH NOON*, Smith refuses to use his power. He is conned into it by the brutality of a sex killer. The book bears a lot of similarities to John Ferris' *THE FURY*, but is more a continuation of the small boy King used in *THE SHINING*. One thinks also of Valentine Smith in *STRANGER IN A STRANGE LAND*. The sex killer is right out of Bloch's *PSYCHO*. Norman and his mother revisited, complete with what is now almost a cliché analysis; i. e., sexual repression by the childhood parent results in adult sex crime. Smith's fame as a psychic attracts the media, particularly the *INSIDE VIEW* (obviously the *NATIONAL ENQUIRER*) and the tab is severely put down by

Smith when he deals with the reporter, yet in all fairness one must note that King's novel is written in the same style as the sensational tab was in the days when it capitalized on the public love for gore and weird sex. The explicit details concerning the rape of a 9-year-old girl could have been excluded easily from *THE DEAD ZONE*. King is adept at grafting literary symbolism and psychological realism onto the staple characters of science-fiction, the telepaths and telekines we have been reading about for years in Bradbury and Heinlein and Sturgeon. He has certainly done a lot to legitimize the form. Reading *DEAD ZONE*, I had a *deja vu*, however, and you litterateurs may want to compare it with Nathanael West's *A COOL MILLION*. Consider, too, if Smith saw the future then any action he performed in the present wouldn't change it.



the Prisoner newsletter

Fractional Issue 12½

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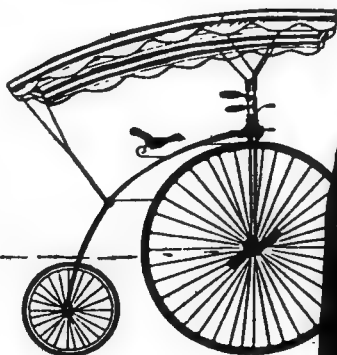
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AUSTRALIAN AGENT
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Fuller

We are an intimate little group who are devoted to examining and perpetuating the ideas of *THE PRISONER*, but also that magnificent man behind this flawless work of film art, Patrick McGoohan. We run Keno Don Rosa's *SECRET AGENT* index; have a campaign to get SA on late night t.v. in place of *BARETTA* or *M*A*S*H*; PMcG's movie index; photos; a listing of TP societies and materials; Essays on the Morality play and the tie-in with TP; Dealers with PMcG material; Classified Ads; Swap Shop to trade articles on PMcG ... and much more!

But most of all A FRIENDS OF THE PRISONER CONVENTION
planned for mid-year 1980!



WM. Crook



COMIX WORLD 134. November 5, 1979. © Clay Geerdes. Box 7081, Berkeley, CA 94707. World Rights Reserved. Subs: \$6 for 24, \$10 for 48. Complete set of back issues (some xeroxed) for \$25 pp). Logo by Tim Lowe. Well, I promised to tell you the story of the Iowa cartoonists who created Lost Cause Productions, then I lost Arnie Willis's letter, but I've found it so here are Willis's words with only token editing for space. "Lost Cause Productions took its name from the surrounding cultural void back in 1975. What better place to start than Des Moines, Iowa, right? Too bad... We started our comix publishing biz in Iowa City. Animation was the real reason Lost Cause Productions got it all together. Tim Lowe and myself had been scribblin' out local color comics all through high school with several others. Two years after, we decided to try animation. Our first 30 second cartoon was produced in black and white, featuring "Wart Wankle" and it was drawn up in 1975 on tracing paper cells. After that, we worked on acetate cells and used cell vinyl paints. Realizing the intensity of the work involved in animation and being basically lazy, we switched to drawing stories in hopes of publishing ourselves. Tim Lowe had developed the characters of "Flip, Dip & Drip" years earlier, based on two mutual friends and himself. I could readily identify with these so we jammed out "On the Road again," the last story in LOST CAUSE 2. We drew the early works frame by frame. I drew a frame, he drew one or two, then back to me, etc. This way the stories evolved into real strange tales. All our "Flip, Dip, & Drip" stories are based upon real events we experienced, however remote. LOST CAUSE 3 has the conclusion to "Home Sweet Home" as the lead story. It's based upon our early LOST CAUSE COMIX 1 years when we lived in a trailer with 21 cats and a fascist landlord... hence, our response to oppression! Tim and I split from the trailer in 1977. I moved to Des Moines & set up Lost Cause Productions, Studio West. Studio East remained in Iowa City. We had to change our style since the distance barrier was there and we began to draw page by page. I'm heavily read in fantasy so I produced TALES OF LOST TIMES 1. Tim's not too interested in Sci-fi. I met Chuck Phillips who was interested and he's now working with LOST CAUSE. We plan to do more of both types of comic as the future becomes the present. Our long term project is a feature-length "Flip, Dip, and Drip" cartoon." Arnold Willis and Tim Lowe were born the same day, May 6, in 1955. They attended Iowa State University. \$5 to Lost Cause, P.O. Box 2634, Des Moines, IA 50315 ought to get you all their comix.

AMERICAN SPLENDOR 4
Harvey Pekar
Box 18471
Cleveland Hts, Ohio
44118

With a handful of exceptions, the writing in underground comix has seldom measured up to the artwork. This may have to do with the anti-intellectual psychedelic beginnings of the medium, but it also has to do with an artistic attitude, one that sets the art above the writing and leads to idolized artists and ignored writers. This is the same in overgrounds as it is in ugs, indeed this negation of the writer is prevalent throughout the entertainment industry. Most of my readers are going to buy the latest issue of AMERICAN SPLENDOR because Robert Crumb did the cover and several of the short stories in it and they collect the artwork of Crumb. But it is not Crumb that makes this book what it is; it's the sensitive writing of Harvey Pekar, a man who has a sharp ear for dialogue and a compassionate view of the ordinary people who live out their moments in his stories. Like Crumb, Pekar is totally honest about his own role in the lives of the others, admitting his failures and showing his readers that life is quite different from the fraudulent bullshit dumped on the public by television. In AS 4, Pekar tells about his first meeting with Robert Crumb, about their mutual passion for 78 records, and about Crumb's early work for American Greetings. All during this time, Pekar was writing, certain that he could write adult stories for the under-grounds, stories about real people and the way they worked to get ahead in their lives, their successes and failures. He knew the medium was open to more than a lot of silly dope humor and hippie street patter. He showed Crumb and Robert Armstrong some of his writing and they wound up illustrating it and he was on his way to what

ultimately became AMERICAN SPLENDOR. To be sure, this is a regional underground, yet it is no less valid for all that. The story of the young writer, Herschel (illustrated by Gerry Shamray), could have taken place anywhere. The locale is not as important as the feelings evoked. Herschel is a file clerk during his everyday life, but he's also a researcher and a writer who gets published every once in awhile. As a writer, I identified strongly with Herschel and his alienated feeling. He learns that he can write what he wants as long as he expresses the philosophy of the magazines he submits his work to. He also learns that a majority of the big mags want names rather than quality writing. He also learns that being a writer doesn't give him much status with other people. It "doesn't mean anything to them; they don't read." Well, Herschel has his problems from a safe distance; He would be even more disturbed if he had to see what happens around magazines up close. I ran into several writer friends at this year's Coyote ball at Civic Auditorium in San Francisco and we talked about how crooked most of the mags were, ripping off ideas from query letters, running a piece and not paying for it until months later if at all. AMERICAN SPLENDOR is realism in contrast to fantasy, and while there is a nostalgic aspect to it, there is also a lot of good sociology and contemporary history, like Sid's analysis of the auto industry in Detroit (illustrated by Gary Dumm). Sid tells about the 90 day wonders, guys who get hired, only to be laid off before they get their 90 days in and have to be retained as regulars. The book is balanced by some humorous short pieces illustrated by Crumb and Michael T. Gilbert (who is now living in Texas). AMERICAN SPLENDOR 4 gets my vote as one of the finest ugs of all decade. It's \$2.40 pp from Pekar in Ohio.** ADULTS ONLY 1 is out, a hard one. C. G.

HE STAYED AROUND CLEVELAND FOR AWHILE BUT IN JANUARY OF 1967 TOOK OFF FOR SAN FRANCISCO WHERE HE STARTED TO MAKE A NAME FOR HIMSELF AS ONE OF THE NEW "UNDERGROUND" CARTOONISTS. I TOOK A TRIP OUT TO SAN FRANCISCO IN 1968 WITH MY WIFE AND VISITED HIM AT HIS APARTMENT IN THE HAIGHT-ASHBURY DISTRICT.



YEAH MAN, WE BEEN HEARIN ABOUT YA... NICE YER DOIN' GOOD...

SHE DIDN'T CARE WHAT ANYONE THOUGHT OF 'ER. IN THE SUMMER SHE USED TO LAY IN THE GRASS NEAR THE BUS STOP AFTER WORK AN' SLEEP.



The Young Crumb Story

Story by
Harvey Pekar
Art by
R. Crumb

BACK IN THE FALL OF 1962, WHEN I WAS STILL A BIG JAZZ RECORD COLLECTOR, I WAS TALKING TO THIS GUY I KNEW ABOUT MEETING ANOTHER COLLECTOR.



I WAS ALWAYS ANXIOUS TO MEET COLLECTORS OF EARLY JAZZ, BECAUSE I COLLECTED MORE MODERN STUFF AND FREQUENTLY COULD SWAP TRADITIONAL JAZZ 78'S CD FOUND TO THEM FOR SWING AND BE-BOP RECORDS THEY'D PICKED UP THAT I WANTED.

OH YEAH A "MOLDY FIG" HUH? I'D DEFINITELY LIKE T' MEET HIM... I CAN MAKE GOOD TRADES WITH THOSE GUYS. I GOT A BIG BUNCH A CHOICE 1925-35 RECORDS AROUND THAT I GOT CHEAP FROM SOME GUY WHO WAS BREAKIN' UP HIS COLLECTION. I WANNA KEEP SOME BUT I'D BE WILLIN' T' LET SOME GO... IF THIS GUY'S GOT ANY 1940'S BIDES THAT I NEED MAYBE WE CAN DO SOME DEALIN'...



ALL PANELS © HARVEY PEKAR & ROBERT CRUMB.

ALTHOUGH HE SETTLED IN CALIFORNIA, CRUMB USED TO LIKE TO TAKE THESE CROSS-COUNTRY TRIPS. WHEN HE STOPPED IN CLEVELAND IN 1970 AND 1971 HE STAYED WITH ME AND MY WIFE.



A try to save an image of the '60s

By Jim Wood
Examiner Staff Writer

The strange creatures pouring from the giant seashell once decorated the wall of the Good Times commune on a cul de sac where Castro Street slides into Market.

The 12-by-17-foot wall was one side of the dining hall where 25 people gathered every night. Their mission was a strange one for the counter-culture, publishing a newspaper that exhausted their minds and tried their souls. Finally, in 1972, they gave up, figuratively killing their child while it still was healthy.

Now debris fills the room. Dust and plaster mix on the floor near the caretaker's bedroll, and scaffolding and boards are everywhere as workmen put their measuring tapes to the wall as if preparing a coffin.

Only the mural gives the house life, and soon the mural too may be destroyed.

The great green stucco at 2425 Market St. is to be replaced by 12 condominiums, a profitable use for the property whose driveway leads to no street.

It would be easy to misunderstand what is happening there at Castro and Market, to turn the possible destruction of the mural into an old-fashioned, 1960s fight between a landlord and an artist. It really isn't that way. The landlord, Don Gordon, is doing all he can to cooperate in saving the mural. The artist, Guy Colwell, whose works have hung in Paris, London, Amsterdam and New York, is not bitter against Gordon.

But Colwell would like to save the mural, his only wall painting in San Francisco, and a remnant of the days when San Francisco was the capital of a counter-culture that seems lost now.

"If this picture cannot be saved, it will be remembered and missed by many," Colwell says.

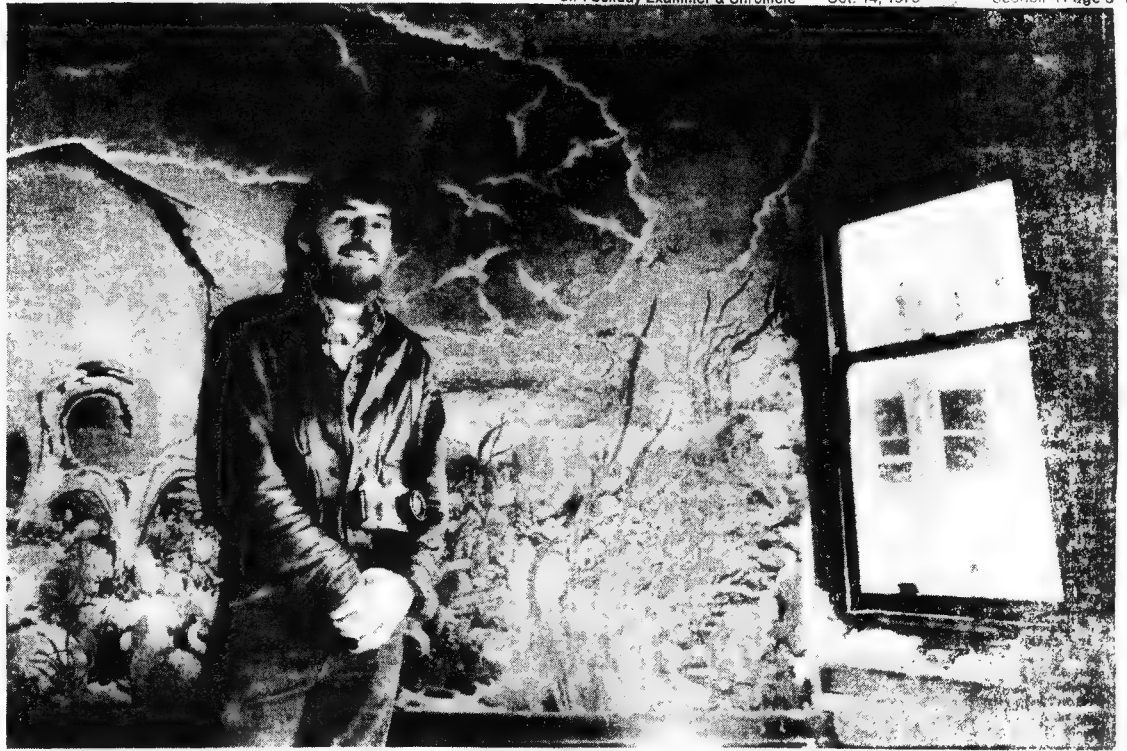
The problem is not a new one to San Francisco. Some of the country's most vibrant art is being splashed across walls in the Mission, North Beach, almost anywhere that artists can find large flat spaces big enough to hold their ideas. Murals also are appearing along main streets in Berkeley and North Oakland and at scattered sites in Marin.

The difficulty is that, unlike paintings, the murals are not a movable feast. Traditionally they were painted on public walk or in the interiors of churches, sites not likely to fall under the constant ebb and flow of urban development.

But with murals being painted on everything from hardware stores to hotels (one Berkeley mural near the College Avenue Safeway was defaced by an activist-critic who sprayed "postcard garbage" across an outdoor scene), the potential for destruction is constant.

Saving a mural can be complicated, according to Martin Snipper, director of the San Francisco Art Commission.

Part of the problem is size. Snipper says that to rescue a mural, an artist must first find a place to move the mural to,



Artist Guy Colwell, shown here in front of the mural he painted for the Good Times commune's dining hall, would like to save his work — but how?

not an easy chore given the space shortage of most museums.

Cost too can have an odd spin. Snipper points out. Say the mural can be moved for \$20,000, a conservative estimate. Snipper says that many artists might be more interested in painting the mural again for the \$20,000, rather than have the money go to a mover.

"Many famous artists, like Rubens, did their paintings twice," he says.

In Colwell's case, the mural was copied from a carefully worked out drawing, then transferred to the wall using a

precise grid system. The fact that the painting was directly on the wall rather than on canvas makes the possible saving of the mural more expensive. It must be backed, and the front may also need to be taped in place before the entire wall is moved.

Using this system, museums have moved entire walls from ancient Spanish chapels, but the expense seems to indicate that for a living and so far little-recognized artist like Colwell, there is slight chance that the mural will be rescued.

If it is not, San Francisco will lose not only a valuable

piece of original art, but a bit of its history as the seat of the counter-culture. Back in 1972, when the Good Times commune was flourishing, its newspaper published its own obituary.

"Good Times is not dead. It's deep frozen, or into spinning a cocoon so as to be able to metamorphose into something else," the paper wrote.

"Unless we (in the collective) disperse, not having the binding force of a production schedule, we will continue to generate some kind of mind and spirit nourishment."

Colwell's mural may be the last of that unmovable feast.

COMIC REFS-- Mario Puzo has a girl in FOOLS DIE named Charlie Brown because she looks like Schulz' eternal five-year-old.* David Noon sends word on these new comic from Britain: MAGIC VOICE, CHEESECAKE 1 SHOK THERAPY 0, 1, FAMILY ALBUM, THE BOP THAT JUST WON'T STOP, and LOVE, DEATH AND BOOMPS-A-DAISY. *Two of Irving Klaw's BIZARRE KATALOGS (collections of ads & photos/bondage stuff) have been published by Belier Press, P. O. Box "C", Gracie, STA, NY 10028. \$9 each. Inquire about the Bizarre t-shirts.* MIGHTY SPAZZY address: 316 2nd St Huntington Beach, CA 92648. \$1 pp for the mini-book.

BABYFAT! There are now eight issues. You regulars can have all eight for \$3 pp if you order this mon. Collectors interested in complete sets (all the various colors) should write me for a deal. I still need some artwork for the mini-comix. If you've got the time to draw a panel, let me know.* BLACK TOAD 1 is Garry Hardman's mini-comic. 25¢ and a stamp. RD #2, Sherrod Hill Rd, Edinboro, PA 16412. C.G.



Wrecked Writer

Surviving the endless emotional fears and ever-present mean fees as an obsessed, world-traveling, freelance journalist for over 30 years is hard enough and now a horrible personal tragedy has befallen John Wilcock. He's lucky to be alive.

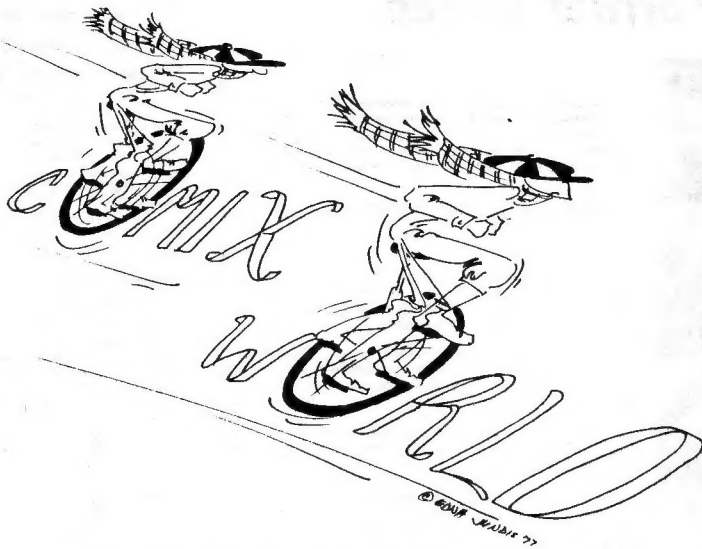
While Wilcock was driving through Greece, gathering information for one of his \$5-a-day-travel books, his small car was hit head-on by a large truck. It took over an hour for help to reach him. While he was still trapped in the car, all his money was stolen. John's legs were mangled, hips broken, and he suffered severe internal damage.

Following the wreck, which took place June 27, he spent eight weeks in an Athens Hospital and was then transferred to the Royal National Orthopedic Hospital in Stanmore, England. That's where Wilcock is still confined and will be for some time while receiving all kinds of physical therapy. He must learn to walk again. His right hand remains crushed.

John's many friends (and even enemies), have rallied to help out financially. This Tuesday, October 23, they're staging a benefit at the Village Gate. Starting at 8 p.m., the fund raiser, at \$10 minimum donation, will be a combination party,

concert, and auction. Here's just a partial list of the kinds of items that can be bid for: The Andy Warhol sketch that is being reproduced on the tickets; Screw number one, signed by Al Goldstein; a Les Levine art work; the original "Fuck Communism" poster, donated by Paul Krasner; a private screening for two people of an early cut of Woody Allen's next movie, as yet untitled; a free pie-throw at whomever you choose, from Aaron Kaye; two signed and numbered Roy Lichtenstein posters; and garbologist A.J. Weberman has put on the block a big bag of John Mitchell's trash, including the envelope the Watergate subpoena arrived in. For additional information about the benefit call 674-1442.

Although British by birth, Wilcock spent many years working in America which explains, for those who aren't already familiar with his name, this effort on his behalf in New York. During the first 10 years of this newspaper's life, John wrote a weekly column called The Village Square. His articles also appeared in most major magazines and, because of his early involvement with a bevy of such publications as the East Village Other, he became quite notorious as the crypto-sage of the underground press.



BABYFAT 9

The seventies saw the birth of hundreds of mini-comix. As the underground went into middle-age, a new generation of cartoonists pioneered their own form. The 8-pager wasn't new, but the way it was adapted was. BABYFAT The Little Mag of Illustrated Weird News Items was one of the pacesetters, showcasing a lot of new artists. #9 has art by Jim Siergey, Brad Foster, Bruce Chrislip, Walt Rodgers, Parry Holman & Clay Geerdes. 50¢ and a stamp. A set of all 5 colors--1.50 pp. Set of first 15 mini-comix \$5.50pp.



COMIX WORLD 135. November 20, 1979. c Clay Geerdes, Box 7081, Berkeley, CA 94707. All Rights Reserved. Logo by Edna Jundis. As you regulars know, this will be the last issue mailed in 1979. I never mail in Dec. because everything gets lost. Expect your next copies in January of 1980.* 1979 was a year of inflated prices and fewer comix. Krupp, Last Gasp, and Rip Off Press, the major companies, have survived, and an increasing number of individuals have gotten into publishing their own books, folks like Larry Fuller who got out two best sellers: GAY HEARTTHROBS and ADULTS ONLY; Valentino who did ALMOST NORMAL, FUCKIN' A, FOUR-BIT FUNNIES, and REAL ASSASSIN THRILLS (with Rick Geary); and Bruce Chrislip, Dan Taylor, John Valandingham, Parry Holman, Jamie Alder, Carol Lay, Alex Tamsula, Walter Rodgers, Bill Sherman (ug critic for TCJ), Tom Mason, Jim Siergey, Rick McCollum, Wayne Gibson, and lots of guys whose work I have heard about but haven't seen. '79 was the year the Supreme Court turned down the Air Pirates' appeal and Dan O'Neill defied the Court with still another mouse tale in CO-EVOLUTION QUARTERLY. Gary Whitney and Jay Lynch got together in a successful collaboration which has produced PHOEBE AND THE PIGEON PEOPLE and a forthcoming issue of NARD AND PAT. A lot of folks got upset about the atomic power situation after the three-mile island accident and the comix dealt with No Nukes in SLOW DEATH 9. The muckrakers at Last Gasp have now turned their attention to the major cause of death, Cancer, and you'll be seeing a lot of putrid panels in SLOW DEATH 10. Muckraking was big at Krupp as well and a second issue of CORPORATE CRIME told folks what a lot of rip-offs the big boys really are. In Spain, the art was more symbolic as El Hortelano projected a world of computerized androids going through some human motions in EUROPA REQUIEM. R. Digos and Bill Griffith took on everything and everybody in the Berkeley BARB; all of it was collected together in GREAT DIGGS! 2 and GRIFFITH OBSERVATORY 1. This was a great year for reprints and collections and the latest is THE BEST OF WIMMEN'S COMIX (Hassle Free Press). Several years of Jaxon's work came out in COMMANDACHE MOON, and two albums of Evert Geradts work came out in Europe, REVES DE GRANDEUR in France, followed by WANKELE SCHREDEN (the Jan Zeiloor stories). R. Crumb's work appeared in the CO-EVOLUTION QUARTERLY all year and most of it was reprinted in BEST BUYS COMICS. Cascade was very active this year, producing several issues of the Monthly, two comics, and a number of mini-comix, the latest being FUNNY ANIMAL LUST and CALCULUS CAT (all Emerson). Artie Romero was on hand at the San Diego

Convention which featured a lot of underground and Newwave action. Not that back issue ugs sold all that well, but that they were on display at all, made this significant. The Con had lots of bad luck, however, both during and after. Valentino's tabloid program was censored when some official saw a cock shot in one of Spain's EVO panels. The Con was cited and fined for using child labor and after the event was over someone broke in and stole most of the cash money, leaving the guys in debt to the tune of 12 grand. It's not likely the Con will be held at the S. D. Convention Center again. Let's go back to the El Cortez! Greg Irons and Victor Moscoso appeared at the S. D. Con. Irons has gotten into tattooing and among those who are now wearing his artwork is Peter Kaukonen. Peter is producing the tapes of Marty Balin's rock opera which just played in San Francisco. Balin, always the individualist, walked out on the big money machine the Jefferson Starship has become. Bill Griffith's Zippy became the in star with the punks this season and he was done live by the Duck's Breath Mystery Theater. You see lots of Zippy t-shirts around the Mabuhay Gardens, the oasis of punk in North Beach and not a few around the midnight Rocky Horror scene at the U-C Theater in Berkeley. The strip ran all year in the BARB and since Zippy is the star of YOW COMICS, you'll be reading his latest adventures when you get YOW 2 this month. You people who dig this neo-history comic trip will get off on ANARCHY 2. For a real brain change, see COMMIES FROM MARS 2. I was going to interview Tim Boxell, the editor, for this issue, but he never called me back. He split up with his wife recently and when I mentioned that I never put that sort of stuff in COMIX WORLD he said maybe I would get more readers if I did. I could call it CLAYTON PLACE. Boxell's work appears regularly in BIZARRE SEX. This year he did NO DUCKS 2, a revised IMAGE OF THE BEAST, and COMMIES FROM MARS 2. In real life, he's 6'6" tall, favors pink suits, and carries a whip to chase the fans away. Your typical underground cartoonist.

READERS! WRITE IN!

Early next year, I'd like to run an all-reader issue of CW. I want to hear what you thought of 1979 and the books that came out. What trends do you favor? Like this history trend in the ugs? Need more dope humor? Has the underground died and been replaced? Is there any future in clone art? Why is Zippy so popular? Will punk styles infiltrate the funnies? Now, realistically, I'll favor short reviews, comments, statements by artists, small strips (3 x 10" max) and panels (5x7 max). Artwork will be returned if you send the postage along with it. You young artists who want some exposure in the comix mini-series, send me some samples of your work. I'd like to see more people participate in the little comix this coming year. I'd also like to see some 5x7 panel shots parodying different aspects of COMIX WORLD. If I get some good ones, I'll run them in the letter and in a mini-comic later on.

HAPPY HOLIDAYS!

CLAY
GEERDES



His cartoon characters were often bigger than life, as portrayed here, with cartoonist Al Capp placing himself in the lap of his best-known creation, Li'l Abner. The strip grew out of the Depression and at its height it was syndicated in 900 newspapers, with such characters as Daisy Mae, Fearless Fosdick, Hairless Joe and Mammy and Pappy Yokum. Last week Capp died in Cambridge, Mass., at age 70 after a lengthy illness.

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JUAN SEGUIN 1	\$1.75 ea pp.
PURE SEX 1	Tom Brinkman, 4 Cranberry
	Drive, Islip, N Y 11751
(8 pp 8 1/2 x 11, hard stock, \$1.75 pp)	

The Weird Success of a Former Creep

By Peter Stack

From the weirdness of his closely watched cartoons, a dark and ghoulish weirdness, it is only human, only normal to assume that Gahan Wilson is weird.

Yet Gahan Wilson does not look weird walking down Sutter Street at 12:45 in the afternoon with the shadows of autumn looking like capes across the sidewalk.

And he doesn't act weird at a downtown restaurant. Orders lunch cheerfully, eats in a genteel way without lurching, without playing any napkin tricks, and even does not (as it is said) check the underside of the table for discarded chewing gum.

It is quite clear, however, that the man is weird. Documentation of this has appeared innumerable times on the pages of Playboy, the New Yorker, the New York Times, the National Lampoon and in his books, the latest of which is called "Nuts."

It's only a matter of time, by way of a cleverly worded interview, before flashes of those peculiarities that are Gahan Wilson will come. Weirdness then will begin to poke through the small talk, and soon some clouds of it will ride out across the crowded luncheon room and everyone will notice and somebody will call the police.

"Why are you so weird?"

"I'm not weird."

"Did you get run over by a roller skate when you were a kid?"

"No."

"Did you eat your security blanket and have to have your stomach pumped?"

"Please pass the salt and pepper."

There's a long pause during which time a waiter walks by and a woman at a distant table laughs with a mouthful of wine.

Wilson starts talking slowly, saying, well, after all, "strange elements" have been visited upon his life from time to time, such as old lady ghosts-in-the-night in the Evanston, Ill., of his boyhood.

"They were real ghosts, and I saw them. I was a



Gahan Wilson: he eats without lurching

little kid, a loner kid, and they would go down the empty streets after midnight."

Wilson went to a weird school, a school for

abnormally bright kids. "I was a loner there. I was a creep type."

He used to think that being regarded as a creep was crippling his ability to adjust, socially. But now, well into his 40s (he won't say just how well), and looking back over life with wads of success—in the pockets of his safari jacket, he thinks it was good to be a creep.

"Maybe you're peculiar in thinking it was good to be a creep."

"No. I don't feel peculiar."

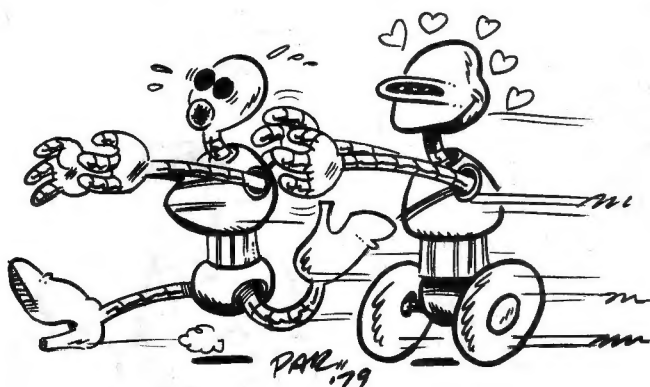
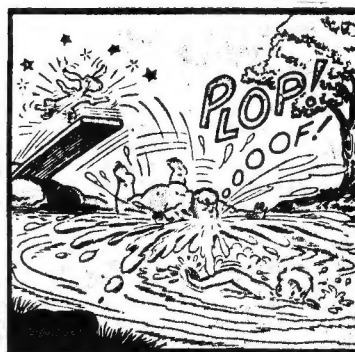
Wilson says he had only one aspiration in life — to be a cartoonist. When he was four, he drew a picture of a monster coming to drain his blood and feed on his ear lobes in the deep silence of the night.

The drawing, along with dozens of later works, some in the form of large weird lithographs, are on display through December 15 at the Walton-Gilbert Galleries, 590 Sutter Street.

Gahan Wilson lives in New York City. He tried living in the Connecticut woods for a while, but it was too weirdly silent.

He is constantly in the company of his wife, novelist Nancy Winters, for whom he cooks lavish gourmet meals, and while he insists he is not weird, he believes that "fast food stores and self service gas stations are a massive plot to prepare us to live on spaceships."

NUDITY IN THE COMICS! 1949--WHEN JOE PALOOKA WAS A KID.



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DC Comics seeks to pull x-rated 'Superwoman' film

By DAVID WISELY

A David X. Goliath battle may be brewing around the newly released X-rated feature, "Superwoman."

DC Comics, who own the character Superman, claim their legal blanket also should cover his feminine counterpart.

It's true that former Hustler centerfold Deseree Cousteau does her flashing in bed, instead of a telephone booth, but the graybeards at Kadison, Pfaltzer, Woodward, Quinn & Rossi aren't amused.

The Wilshire law firm representing DC stiffly told producer Damon Christian his film "is an obvious attempt... to capitalize on the recent success of the major motion picture 'Superman,' and threatened to seek injunctive relief if the film was not pulled from distribution.

Christian, who publicly reports a \$350,000 budget for "Superwoman," seems unlikely to acquiesce. His movie is booked for 70 houses already, including such X showcases as the Pussycat in L.A., New York's World, Cinestage in Chicago and the Presidio in San Francisco.

Some of the legal lines aren't quite clearly drawn. Christian's lawyers, for example, believe that "Superwoman" is not innately covered in the earlier copyright to the red-caped hero.

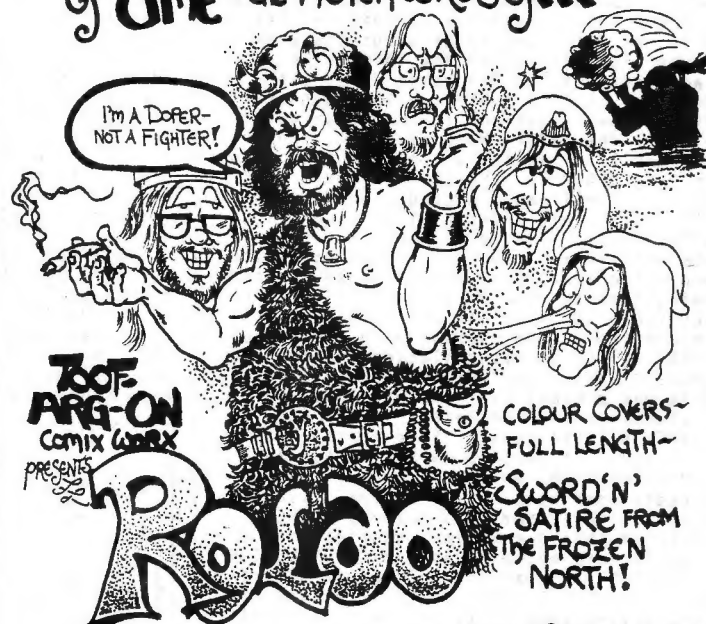
Christian also feels he may have covered himself by a full-page trade ad he placed last January, announcing his intention to begin production.

"I waited three weeks after the ad," he says.

No one complained at that time, he asserts. But, legal points aside, Christian has a stronger reason for fighting — and one that every independent filmmaker will resonate with.

"Superwoman" is his break-out movie: Christian, age 34, has made 16 X-rated films in the last four years, ("High School Fantasies," "Beach Blanket Bango") and his latest film is calculated to get him the final dollars he needs to make his first general-release feature.

FROM BEYOND THE DAWN OF TIME - THE ADVENTURES OF...



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COMIX WORLD 136. December 15, 1979. © Clay Geerdes, Box 7081, Berkeley, CA 94707. World Rights Reserved. Subs: \$6 for 24, \$10 for 48. Complete set of back issues (some xeroxes) for \$25.00 pp. All mini-comix to date: \$10.50 pp.* Logo by Brad Caslor.* Looks like the Post office held up my November mailing so if you don't get 134-5 by the end of January, just send me an SASE and I'll send you the copies you missed.* David Pulleyblank will send you a copy of his nice 4 pager, KUM AND GO KOMIX, for 50¢. Write him at Box 103, Denver, Iowa 50622. Yes, I do publish the names of anyone doing independent little comix. I like to get two copies in the mail for my records. If you're new and just getting into the game, collectors like to hear about you so please include some biographical information when you mail me a publication.* Krupp Comic Works will publish a new mag called GAY COMIX. Howard Cruse will edit the book and you can get the scoop sheet from him by writing 88-11 34th Av, Apt 5-D, Jackson Heights, N Y 11372. Howard says, "GAY COMIX is intended primarily as a forum for gay artists, and gay artists who submit quality material will have a preferred status. However, I'm not inclined to make an absolute ruling excluding a straight artist who may feel that he or she has a valid insight to communicate about gay issues." From Dan Taylor, you get his mini BOOK OF ART 2 for 25¢ and a 15¢ stamp. 1833 Guntle Road, New Lebanon, Ohio 45345. For a dollar, Dan'll hand color the cover for you.* If you're into THE PRISONER, you may want to doodle a picture for Davey Tausch, P. O. Box 1327, Midland, MI 48640. A copy of his newsletter is a buck and he lists a McGoonan badge for 50¢.* THE PLAIN TRUTH (Oct-Nov 1979) published a tribute to Basil Wolverton.* November issue of MOTHER JONES has a page by Spain (p. 41).* Zamora Gallery in San Francisco is showing the work of Pat Ryan, David Sheridan, Larry Noggle, & Mouse & Kelley. The Peanut Gallery has moved from San Rafael to Fairfax, California.*

What is an underground comic worth? Why isn't there an underground price guide comparable to the Overstreet? Are undergrounds still being published? Is THE SPIRIT underground just because the company that publishes it also publishes ugs? Why doesn't Richard Corben do any more work for the ugs? These are just a few of the questions that have come to COMIX WORLD by mail in the past few months. I've heard several rumors about price guides in progress, but the closest thing so far is the extensive listing in THE AMERICAN COMIC BOOK COMPANY MASTER CATALOG for 1980. To me, the prices are absurdly inflated, particularly on books that are still widely available. I have always found a weird sense of values operative in collecting anyway and this catalog confirms it. A book should be valued for the artwork and imaginative and innovative writing it contains and this is pretty much the rule where ugs are concerned (Barks, Frazetta, Adams, Smith, et al), but some of the underground comix that are listed for \$10-20 bucks are pure shit and the first to admit it would be the artists who did them for a lark and have gone on to better things. ACBC lists some fine books at incredible prices. DOUGLAS COMIX at \$110! Ug collector Jay Kennedy advertised a mint copy for \$40 in BUYER'S GUIDE 318 (12-13-79) which strikes me as more reasonable. The Douglas Catalog was a giveaway that contained some of the best panes of underground art by nearly all of the cartoonists around at the time and it's certainly a prize in any collection, but is it worth \$110? Is the Plymell ZAP worth \$300? Well, why not? In an open market, a book is worth whatever the buyer will pay. ACBC wants \$70 for DIE GRETCHEN while Kennedy lists it for \$20. New collectors are getting into the game all the time so the 80s ought to be interesting. Yes, ugs are still being published. The seventies were the period of ug development though the comix began in the sixties. There were fewer books out in '79, but they were on the whole fine work. Ugs still have not achieved that regularity which keeps the straight comics in business. No, I don't consider THE SPIRIT underground, but I collect it anyway. Richard Corben went over to Warren in the early seventies because he got paid better and he got regular work. The work has remained pretty much the same through the decade, but Corben's fans want that. When he first entered the ugs in SKULL and SLOW DEATH, his style was attacked by Bill Griffith in an article in the San Francisco PHOENIX. The entrenched ug artists rejected the entry of the fanzine artists (Corben, you recall, did his early work in his own fanzine, FANTAGOR, and in VOICE OF COMICDOM 16), but the publishers paid no attention. At that time, Corben had been working in animation in Kansas City. As he got attention via the Warrens, Marvel courted him, but he turned them down. No Marvel-style for him. Now, I have heard he has done an about face and will have work in the forthcoming EPIC, Marvel's imitation of HEAVY METAL. Several writers have asked me about the Newave or New Wave. The term was coined by Francoise Giraud in 1958 (nouvelle vague in french) to refer to young film makers like Francoise Truffaut. I adopted it in 1972 in an article, THE NEW WAVE OF SEX AND VIOLENCE IN THE COMICS (ADAM Magazine). A couple of years ago I was accused of ripping off the term by a British writer named Andy Johnson because the term was being used in England to refer to the New rock music of bands like the Sex Pistols and The Clash. The new generation of American cartoonists decided to use the term in the late seventies and they are still doing so. New Wave or Newave comix are personal, privately printed, comix that run from eight to sixteen pages. I published about 25 of them during '78-'79 to showcase young artists and keep the new art in circulation. Cascade has published a number of them and the others have been produced by individual artists. Re interviews of the young artists; I encourage them to send me biographical information and I print what I get or as much of it as I have space for. Some artists do not want to say anything about themselves and I respect their right to privacy. It's COMIX WORLD policy not to run negative information about people. I'm not interested in printing comments artists make about one another. About the art, sure, but personal, no.

HAPPY HOLIDAYS!

If you're reading COMIX WORLD in a store where you found a sample copy, why not subscribe and support the work? COMIX WORLD provides inside information on the world of comics, listings of new books for collectors, assistance and exposure for new cartoonists. While you're wondering whether those other zines will ever publish again, you could be reading the news about the underground and the Newave in COMIX WORLD. Six years old this year. Advertise in CW if you want to reach the underground collectors because all of them are on my mailing list. Query for rates. I'll run your business card for \$3.00.

-CLAY GEERDES
BOX 7081
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ANIMAL REVOLT 2 is the latest COMIX WORLD mini-comic. 50¢ and a stamp from Clay. Send a buck and get both issues. There are now 25 mini-comix and more coming. \$10.50 gets you all of them to date. Want to contribute? Send me a query letter and sample of your art.



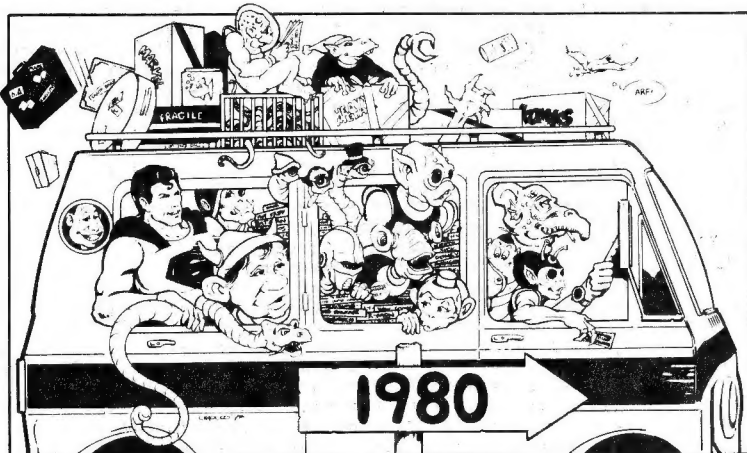
Music Leaves a Bad Taste

Kotka, Finland
Local authorities yesterday ordered a group of young musicians to stop practicing in a building next to a slaughter house because the parking company owners claim the music is making their meat taste bad.

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DUNGEONS and Dragons is the new soothsaying game sweeping witches and warlocks throughout America, in which several players (under the guidance of a Dungeon Master) can establish their own identities and personalities to seek buried treasure. The game's creator, E. Gary Gygax, has given us a game board version in "The Official Advanced Dungeons and Dragons Coloring Album" (Troubador Press; \$2.95).

"Ride the Wild Hag" (above) is part of this game, featuring a nocturnal ugly who preys on sleeping humans while riding a night mare. Bay Area underground artist Greg Irons has contributed 16 black-and-white renderings, with figures patterned after the pot-metal figurines that can be purchased in stores. Rules are provided so that anyone can play this simplified version of what can be a very complex game, depending on the needs of the players. — John Stanley

ON SELF-PUBLISHING

I was asked to repeat some of the information on self-publication, so I'll review some of the main points for you newcomers. If you live in a town where instant printing is available, best thing is to drop in and talk to one of the press people there, get a price list, and find out the possible formats. I prefer using a single 8 1/2 x 11 sheet folded in fours to make a small 8 pager, but others who have done their own books have used the same sized sheet folded in half to make a four-pager. Tom Hosier even did another fold to make a tiny 16 pager of MODERN CORRESPONDANCE 5. Talk to a printer and he will teach you a lot. There are books in the library on paste-up and lay-out. If you're serious, get one and read it.

What size do I make my artwork? No specific size. Draw to a scale that is comfortable to you. John Richardson has done a nice text, THE COMPLETE BOOK OF CARTOONING (N. Y., Prentice-Hall, 1977), and you might read chapter 4. On my mini-comix, I use 5x7" panels. Four of them are pasted up on a sheet of lay-out paper so that it will reduce to 8 1/2 x 11 when reduced. In cartooning, nearly all art is drawn larger than it is printed. The artwork is reduced when it is photographed by a line camera. If you've never seen this type of copy camera, ask your printer and he will let you look at it.

What kind of paper should I use? A hard drawing paper. Bristol is best. It takes india ink well, where softer papers tend to bleed. Use black india, Higgins or Pelikan. The pen point is up to you and depends upon what kind of line you want. Most artists use a combination of pen and brush for inking. You have to decide upon the kind of look you want your artwork to have.

If you are working with other artists, be prepared for some frustration. Everyone has his own priorities and doing a panel or page for you may be low on the list. Be ready to fill out a comic with your own work when someone doesn't come through.

Criticism. Remember that there are many different tastes in this world and yours is only one of them. Looking through most publications, you will see that a certain style dominates. Why? Because the editor and art director want that style (Marvel, Heavy Metal, Disney, New York Magazine, ad infinitum) and they reject anything that doesn't have the look they want. Small publishers are no different. If they want a style based on anatomy and perspective (muscles and spacecraft), that's what you have to do to work with them. In a mag like Heavy Metal, styles may vary but there is a close adherence to theme (kinky subliminal sex and second hand Weird Science space tales, give or take an oddball tale here and there). Just because you are working in a style that doesn't look like any of the others does not mean they are good and you are bad. The artist who is doing something new never gets published right away. Mags want what they already have, imitations of themselves. Crumb, for example, had to publish ZAP himself because no one else would.

When you publish your own, you take all the responsibility. You show your work, get it around, let other people like yourself know that you're not just sitting back and moping over your rejection slips; you're putting your artwork and your ideas on the line and letting that artwork have its say.

Can I afford to publish my own? If you're content to start with a small zine, why not? A hundred copies will cost less than \$10 in most cities. If you're ambitious and want to do a full sized comic book, 32 pages and a four color cover, then you're into some big bucks, but it's still possible. Most of the underground companies will distribute a book that is already printed, but none of them are accepting books by unknowns these days and even their anthology titles are filled mostly by known artists. Distribution also depends upon the salability of the book. If it has no sex or violence or heavy political emphasis, no established and known hook, then you've got troubles. You may have one of the most unique books going, but you still won't find a distributor. Why? Because the guys who distribute can't force the stores to carry something they don't think will sell. And believe me, there is a lot of competition for that little bit of shelf space these days. Books that don't move are very quickly replaced by those that do.

One word of advice I would give newcomers. Test your work on strangers, not friends. Your friends like you and they are going to praise whatever you do. That isn't going to help you in the long run, however good it makes you feel at the time. You need someone who will tell you what looks shitty as well as what looks great. If you're thin-skinned and avoid harsh criticism, you may wind up with a lot of books on your hands. Before you publish something, do a lot of thinking and planning. Don't hurry into print before you're ready. If you print your apprentice work, you may be ashamed of it later. Take your time. Good luck.

—Clay Geerdes